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CLEAR CHANNEL ENTERTAINMENT READIES IPO >P.32

Billboard

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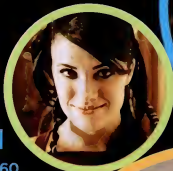
FACES THE MUSIC

SIRIUS AND XM SPLURGED
ON STERN AND SPORTS.
NOW THE MUSIC BIZ
WANTS ITS SHARE >P.30

SCOTT STAPP
THE VOICE OF CREED
GOES SOLO >P.56



REBECCA
ST. JAMES
ON A MISSION
TO ROCK >P.60



THE
DARKNESS
HAIR METAL POP
BACK FROM HELL
>P.34



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for Humanity

No. 1

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HOT RINGTONES	#1	CELESTE WOMAN / CELESTE WOMAN
TOP WORLD	#1	R. KELLY / THURSDAY
TOP MUSIC VIDEO	#1	THE BLACK EYED PEAS / MY ONYX
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05 Billboard MUSIC AWARDS

BILLBOARD MUSIC AWARDS

Dec. 6

8 PM ET / 7 PM PT

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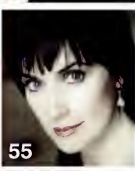
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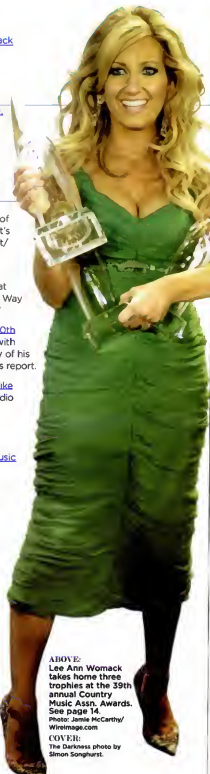
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ABOVE: Lee Ann Womack takes home three trophies at the 39th annual Country Music Assn. Awards. See page 14. Photo: Jamie McCarthy/WireImage.com
COVER: The Darkness photo by Simon Songhurst.

Laura Pausini

LIVE IN PARIS 05

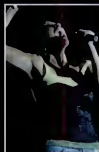
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NY ♥ Nashville
Keith Urban wins big
at CMA Awards



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Disney device plays
in MP3 sandbox



Any Volunteers?
Jefferson Airplane,
Hilfiger join in ad



Tail Order
DoCoMo picks up
Tower Japan stake



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back Christmas show

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Upfront

NOVEMBER 26, 2005

**>>> WEST'S
ACHIEVEMENT**
Kanye West will
receive the Artist
Achievement Award
at the 2005
Billboard Music
Awards, which will
be held Dec. 6 at Las
Vegas' MGM Grand
Garden Arena and
broadcast live on
Fox. Carrie
Underwood joins the
list of performers,
which includes
Green Day, Toby
Keith and R. Kelly.
50 Cent, U.I. Jon,
Linkin Park and Chris
Brown will also make
special appearances.

**>>> EMI'S
FIRST-HALF
SCORE**
Solid hits from
Coldplay, Gorillaz
and the Rolling
Stones, plus ongoing
growth in digital
revenue helped EMI
Group score its first
sales jump since
2000. The company's
first-half results were
reported Nov. 16. In
the six months to
Sept. 30, group profit
from operations rose
by 12.6% to \$86.7
million (\$150 million).
At the same time, EMI
Group saw sales
improve to \$924.6
million (\$1.6 billion),
up 5.8% compared
with the same period
last year.

**>>> SSE-V2 DEAL:
ALMOST DONE**
Sheridan Square
Entertainment is
close to acquiring
the assets of V2
North America,
according to
sources. The pact
has been signed off
on by both parties,
and the final steps
are being taken to
close it. Terms of
the deal are not
expected to be
disclosed
immediately, but
Billboard estimates
that Sheridan
Square is paying
about \$15 million for
V2's assets.

**>>> CINGULAR IS
STREAMING**
Cingular Wireless has
introduced
streaming music
continued on >>p12

MANAGEMENT BY SUSAN BUTLER and GAIL MITCHELL

Sanctuary Group Fires Three Urban Managers

The Sanctuary Group terminated the contracts of three managers on Nov. 11, raising the possibility that the company may be ending its ties to urban music.

Tony Davis, Troy Carter and Julius Erving III, son of basketball great Julius "Dr. J" Erving, were fired "for cause" and have hired noted litigator Stanton "Larry" Stein, who is considering a lawsuit against the company.

The managers represent marquee names in the urban/pop industry, including Nelly, Marlo, Eve, Fat Joe, Kelis and others.

A source close to the three managers tells *Billboard* that Sanctuary's "for cause" claim is unfounded and that under the terms of the trio's five-year contracts, Sanctuary was required to give notice, specify the cause and give the managers the right to cure any breach of contract. But the source says no reason for cause was specified in the notices.

DIGITAL BY BRIAN GARRITY

Sony BMG Recalls CDs

Major Pulls Product In Wake Of XCP Copy-Protection Challenges

Sony BMG is pulling millions of copy-protected CDs from U.S. store shelves in response to a mounting controversy over software contained on the discs that behaves like spyware.

The music giant announced Nov. 15 that it is recalling recent releases from Amerie, Neil Diamond, Trey Anastasio, Celine Dion, Natasha Bedingfield, Switchfoot, Ricky Martin, Van Zant and others because they feature XCP content-protection software from U.K. security specialist First 4 Internet.

Microsoft and a number of computer security firms—including Computer Associates, F-Secure and Symantec—have designated XCP as spyware and/or malicious software, charging that it monitors consumer behavior, is difficult to

uninstall and creates vulnerability to viruses.

At least one virus that attacks computers installed with XCP software is already in circulation.

The recall, which comprises 52 titles in all and 24 front-line releases, will cost Sony BMG roughly \$6.5 million in return fees and added manufacturing costs, industry sources estimate. Sony BMG sources say that more than 4.7 million units featuring XCP software shipped to retail, and roughly half of them (2.1 million) have been sold so far. A complete list of titles can be found at cp.sonymbg.com/xcp/english/titles.html.

In connection with the recall said the label is offering an exchange on all XCP-protected CDs that consumers have purchased. They will have the chance to

"It's pretty strange that all of a sudden these three did something at the same time that constitutes cause," the source says.

Sanctuary attorney Howard Weitzman confirms that the managers were terminated for cause. Sanctuary declined a request for comment.

Since September, about 40% of Sanctuary's 45 managers have been let go, according to the source. Sanctuary announced plans for a company-wide cost-cutting on Oct. 7. Its urban division formerly numbered six managers and included Max Gousse, who departed last month after reaching a settlement agreement, and Gousse's partner Jeremy Geffen, who remains at Sanctuary.

The pair's Arsenal continued on >>p12

swap their existing CDs for ones that do not have the digital rights management software on them. The new versions of the CDs are expected to ship Nov. 25, retail sources say.

Sony BMG announced the recall less than a week after a Nov. 11 declaration that it was temporarily suspending its use of the XCP technology, citing the virus issue. The label also placed its entire content-protection program under review. It continues to distribute copy-protected titles from technology partner SunnComm.

A Sony BMG representative says the company "deeply regrets" any possible inconvenience this may cause.

The continued on >>p12



The terminated Sanctuary managers will now handle such artists as **EVE** through their newly launched company, the Coalition.

Photo: Kevin Maize/WireImage.com

SANCTUARY (cont.)

from >>P1

Entertainment management roster includes D12 and the 'Youngblood.' Matthew Knowles, who manages Destiny's Child as well as the group's individual members, is also still with Sanctuary.

Meanwhile Davis, Carter and Erving anchored a new entertainment company, the Coalition, almost immediately (Nov. 17), with offices in Los Angeles, St. Louis and Philadelphia. They will specialize in talent management, urban lifestyle marketing and film and TV production. They bring with them their roster of clients, which also includes Floetry, Lil Wayne, Jazzy Boy, Tatyana Ali, Family Murphy Lee, the St. Lunatics and others.

The Coalition has several TV projects in production: "Eve" currently on UPN; "Untold Fate Joe Pilot" at Fox Television Studios; "Married to the Game," a reality show based on the world

of NBA wives set up at Fox Television; and a reality show focused on the various business ventures of Neely.

Their motion picture unit will go into production in early 2006 with adaptations of the best-selling novels "Gettin' Unstuck" by Concious on Showtime and "True to the Game" by Terri Woods, which is being funded through private equity.

Sanctuary launched its foray into urban music in October 2003, when the Sanctuary Group acquired Knowles' Houston-based Music World Entertainment management firm for \$10 million. Simultaneous with that announcement, Knowles was appointed president of Sanctuary's new urban and gospel division.

In June 2004, Sanctuary acquired Carter and Erving's Philadelphia-based company, Erving World. Carter and Erving

joined Sanctuary as executive VPs. In October of that year, St. Louis-based Tony Davis Management joined the fold.

Gousse and Geffen's Los Angeles-based Arsenal Entertainment was the most recent recruit, coming onboard in April. Gousse could not be reached for comment. According to Sanctuary, he plans to launch a Universal-distributed label in January and start production on a film starring Usher. Gousse also will continue to represent music and film clients.

Knowles says his joint venture with Sanctuary—encompassing the Music World Music label, merchandising and a booking agency—is intact. He declined comment about the future of Sanctuary's urban operation or the terminations, noting that Davis, Carter and Erving "are good managers and I support their efforts."

GLOBAL BY LARS BRANDLE

IFPI Takes Aim At File Traders With Slew Of Suits

LONDON—Just one week after the landmark U.S. Grokster settlement, international trade bodies are shifting gears in an attempt to rein in file sharing.

The International Federation of the Phonographic Industry and its national trade group members on Nov. 15 unveiled 2,100 new legal cases against individual peer-to-peer file sharers. The figure almost doubles the number of international

soon-to-be published statistics from the London-based firm will show that file-sharing levels in Europe are stationary—at best.

Simon Dyson, senior analyst with London-based research firm Informa Media Group, adds, "In the short term, [the lawsuits] don't seem to be turning people off [from] doing it. The numbers are still going up."

The IFPI, which represents more than 1,450 companies,

This latest action nearly doubles the number of music industry suits overseas.

SONY BMG (cont.)

from >>P1

major also is stepping up its efforts to distribute a patch that it claims helps remedy the vulnerabilities the XCP technology created, offering links to its content protection support site on all Sony BMG label and corporate sites.

But computer security experts charge that the patch, as well as a much maligned unilateral solution provided for XCP, create their own security holes and stability problems. Right now they are the only remedies available to consumers with XCP software.

As the major scrambles to address the situation, litigators are quickly lining up against the company. One class action has already been filed against Sony BMG, and others may be pending.

Despite the uproar over XCP, retailers say there have been almost no returns of the copy-protected titles so far. Many XCP discs have been on the market for months. And Sony BMG says it stands by its strategy to use content-protection technology to safeguard copying of its titles.

Sony BMG stresses that XCP-protected discs play in traditional CD and DVD players without any side effects.

"These are just safety mea-

sures to make sure the artist is getting compensated for their work, and I'm all for that," says Ross Schilling, manager for Van Zan. The Columbia Southern rock act, which has been at the center of much of the press coverage surrounding the XCP issue, has seen its sales rise during the last two weeks, Schilling says.

The Recording Industry Assn. of America also continues to advocate copy-protection solutions.

"The digital marketplace is one that by definition relies on DRM," RIAA chairman/CEO Mitch Bainwol says. "What we had in this case was an application of copy-control technology that didn't pan out very well."

According to NPD Group research, consumers acquired almost 30% of their music last year through ripping and burning of CDs.

However, not all retailers are convinced that copy protection is the answer to the industry's piracy woes.

"It's too late to put that one back in the bag," says Joe Nardone, VP of Willes-Barth, Pa.-based Gallery of Sound. "Copypro-

tection is like putting a band-aid on a knife wound."

Other retailers are concerned that the issue could negatively impact sales.

Don Van Cleave, president of the Coalition of Independent Music Stores, says, "Right here before the 'make or break' time of the year the customer base is given a huge reason to be paranoid and choose another gift for their cousin."

Additional reporting by Ed Christian in New York.

cases brought by the industry to date and represents the biggest of the four waves since lawsuits began in March 2004. Including the United States, some 19,000 lawsuits have been filed worldwide.

Against a backdrop of growth in broadband usage, the IFPI is confident that its ongoing campaign is beginning to reap results. A complete elimination of illegal downloading, however, is some time off, IFPI chairman/CEO John Kennedy admits. "I suppose in an ideal world we would be looking for more than containment, but our experience so far is that that is what we are achieving," he says.

IN THE TRENCHES

Analysts say the industry is still not winning the battle. "The overall IFPI strategy, I feel, is the correct one," Jupiter Research director Mark Mulligan says. "They've been very careful to balance out the carrot and the stick, while promoting and educating about legitimate music services. But the signs are not positive that [the lawsuits] have had the desired effect."

According to Mulligan,

reports that the number of illegal music files on the Internet rose only slightly to around 900 million in the first half of 2005 despite double-digit growth in broadband penetration.

The latest campaign extends for the first time to individuals in Sweden, Switzerland, South America (Argentina) and the Far East (Hong Kong and Singapore), bringing to 17 the number of countries involved in litigation worldwide. The actions are being brought by the national record industry associations, and in some cases, by record labels themselves.

In its latest push, IFPI members targeted "major uploaders" and extended its dragnet to users of all unauthorized P2P networks, including FastTrack, Gnutella, eDonkey, DirectConnect, BitTorrent, WinMX and SoulSeek.

Lawsuits in each country will continue for the foreseeable future, the IFPI warns.

"The press, politicians and even the public are sympathetic to what we are doing now," Kennedy says, "because they can see the consequences of illegal P2P file sharing."

>>>CANADIAN BROADCASTERS FIGHT TARIFF

In a Nov. 14 filing to the Federal Court of Canada in Toronto, the Canadian Assn. of Broadcasters requested a judicial review of the Copyright Board of Canada's Oct. 14 decision on commercial radio tariffs for the years of 2003-2007. The board's decision on two tariffs boosting the amount radio stations pay SOCAN and NRCC for the rights to play music are expected to generate more than \$55 million Canadian (\$46.1 million). The old rates would have generated about \$44 million Canadian (\$36.9 million).

>>>UNIVISION'S Q3 GAINS

Univision Communications

continued on >>P4



MYSTIC
TRAY
ANASTASIO
was recalled
because of
the XCP flap.

"SANTANA SHINES. A NEW RELEASE THAT SOUNDS LIKE A COLLECTION OF HITS." *NY Daily News*

Santana all that i am



"Carlos Santana continues his collaborative magic. With Mary J. Blige, Steven Tyler, reggae star Sean Paul and Los Lonely Boys, the guitar god covers the full spectrum. Fresh and funky is 'My Man' on which Blige and Outkast's Big Boi bring out the fly guy in Santana and 'Twisted' with Anthony Hamilton, his soulful side. On four tracks Santana fires up his trademark spicy Latin-rock jams. **Very Good!"** *People Magazine*

"All That I Am' enlivens the original Supernatural mold by featuring compositions worthy of its contributors. From OutKast's Big Boi to Aerosmith's Steven Tyler, the songs themselves co-star including 'I'm Feeling You', fronted by Michelle Branch. 'My Man' (Mary J. Blige) has melodic heft and 'Just Feel Better' gives Tyler his most fluid pop song since 'Don't Wanna Miss a Thing.' **N.Y. Daily News**

"Santana's brilliant guitar style is very much present. He and Los Lonely Boys are absolutely perfect for each other. 'My Man' sets off urban thunder. **Very Good Album."** *Newhouse News Service*

"The Santana band astounds. The 'All That I Am' album is full of catchy hits and great musicianship. **Roger Friedman, Fox News**

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This One



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UpFront

COUNTRY BY DEBORAH EVANS PRICE

Country Goes Urban

Keith Urban, Lee Ann Womack Top Winners At NYC CMA Awards

NEW YORK—What a difference a year makes. Just ask Lee Ann Womack.

Last year I watched the CMAs on my couch in my pajamas. And this year I'm in Alexander McQueen in the front row. Womack said after winning three trophies at the 39th annual Country Music Assn. Awards.

The Nov. 15 show was telecast live on CBS from Madison Square Garden here. It was the first time the show was held outside Nashville.

Womack won single of the year for the traditional ballad "I May Have Myself in the Morning," album of the year for "There's More Where That Came From" and vocal event of the year with George Strait for "Good News, Bad News." The evening's other big winner was Australian Keith Urban, who nabbed the male vocalist and entertainer of the year trophies. "I thought it was going to be Kenny [Ches-

ney]," Urban said, referring to last year's entertainer of the year winner.

Jon Randall and veteran singer/songwriter Bill Anderson won song of the year honors for "Whiskey Lullaby," recorded by Brad Paisley and Alison Krauss.

Gretchen Wilson was named female vocalist of the year. Rascal Flatts picked up its third consecutive vocal group of the year accolade.

Brooks & Dunn earned an unprecedented 13th trophy in the vocal duo category. "It's a dream come true," Ronnie Dunn told *Billboard*.

Dunn and partner Kix Brooks hosted the show, which concluded a flurry of CMA-sponsored concerts and events around the New York metropolitan area.

Famed dobro player Jerry Douglas won the musician of the year award, and Dierks Bentley got the Horizon Award for best developing artist. The

music video of the year was Toby Keith's "As Good As I Once Was," directed by Michael Salomon.

Alabama, Deford Bailey and Glen Campbell were inducted into the Country Music Hall of Fame. "I remember standing in a cotton field with a pair of pants on that my mama made from a fertilizer sack, looking up in the sky, seeing airplanes overhead," Alabama's Randy Owen told *Billboard*. "And to think because of country music that I flew up here in a private jet."

Campbell honored the memory of Johnny Cash by dressing in black. The veteran entertainer revealed that Keith had approached him about collaborating with songwriter Jimmy Webb on a project for Keith's new label, Show Dog Nashville.

Backstage, the artists praised the CMA for taking the show to New York. "It was great for country music to come to New York City to try to widen the scope of what we do as a



The CMA Awards named **KEITH URBAN** entertainer of the year and best male vocalist.

genre and kind of dispel some misconceptions people may have about country music in general," Rascal Flatts member Jay DeMarcus said.

Along with top country talent, Paul Simon, Norah Jones, James Gandolfini, Jon Jovi and Billy Joel—all of whom are closely associated with the New York area—made appearances.

Even New York Mayor Michael Bloomberg took part, introducing Garth Brooks, who performed his new single,

"Good Ride Cowboy," in Times Square. The song is a tribute to late rodeo champion/country artist Chris LeDoux, who was honored with the Chairman's Award. "A lot of us like to wear hats, but Chris LeDoux was a real cowboy," Kix Brooks said backstage as he presented the statue to LeDoux's sons Ned and Will.

In 2006, the CMA Awards will return to the Gaylord Entertainment Center in Nashville.

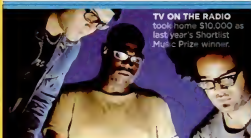
reported strong financial results for the third quarter ending Sept. 30. The company posted a net revenue increase of 4%, from \$477.4 million in 2004 to \$497.5 million in 2005. Univision says all departments were up for the third quarter, including music and radio.

>>>MTV CANCELS LATIN VMAs
The MTV Video Music Awards Latin America will not take place this year. On Nov. 15, organizers decided they would not be able to stage the awards, which was originally postponed due to Hurricane Wilma, before year's end. Instead, winners of the 2005 VMAs awards will be announced during programming that will air in December.

>>>OUTKAST ALBUM IN 2006
Originally planned for release earlier this year and then bumped to December, the soundtrack to the Outkast film "Idlewild" has now been removed from LaFace/Jive's 2005 schedule. Group member Big Boi said at the Nov. 15 Vibe Awards that it would appear sometime during first quarter 2006, but a label rep says a date is not confirmed.

>>>WMA/FMR DEAL OK
The Australian Competition Consumer Commission on Nov. 16 approved Warner Music Australia's acquisition of leading Aussie indie label Festival Music Industries Records. WMA's acquisition, which covers FMR's Australasian and New Zealand operations, takes effect Nov. 28. The combined company will operate as WMA. As previously reported, sources value the deal at about \$10 million Australian (\$7.32 million).

Compiled by Chris M. Welch. Reporting by Lars Brandle, Antonio Bruno, Ed Christman, Lella Cobo, Jonathan Cohen, Christine Eilers, Larry LeBlanc, Geli Mitchell, and Jay Mitchell.



TV ON THE RADIO took home \$10,000 as last year's Shortlist Music Prize winner.

INDIES BY TODD MARTENS

A Shortlist No Longer

LOS ANGELES—The Shortlist Music Prize appears to have come to an end. Artist manager and Shortlist co-founder Tom Serig is planning a like-minded new award for next year.

Serig and Greg Spotts founded the Shortlist in 2000 to bring exposure, and a handsome cash prize, to lesser-known acts. But it appears the two have grown apart.

"It's nothing enormous," Serig says. "We mutually decided not to continue."

But that is news to Spotts, who says he wanted to earn a 2005 prize, and is investigating legal options. "It's not just some kind of ego clash," Spotts says. "There's real money at stake."

Serig is now planning the "New Pantheon Award" and says the nomination panel will include Elton John, Keith Urban and Dave Matthews. He hopes to announce finalists the week of Nov. 28 and stage a concert in Los Angeles two weeks before the Feb. 8 Grammy Awards.

"I wish [Spotts] the best," Serig says. "We had a great thing . . . I hope to make it even better with this new endeavor."

RADIO BY BILL HOLLAND

Biz To Congress: Make Radio Pay Up

WASHINGTON, D.C.—The record industry and artists groups are asking Congress to secure a performance right for sound recordings broadcast over radio.

The shot across the bow came at a recent House subcommittee on Courts, the Internet and Intellectual Property panel hearing on broadcast and audio files (*Billboard*, Nov. 12). Recording Industry Assn. of America chairman/CEO Mitch Bainwol, anticipating the arrival of high-definition radios that will allow consumers to copy songs directly from a digital broadcast, said such technology would cost his industry in sales.

"Creators must be adequately compensated for the value of their works," said Rep. Howard Berman, D-Calif., the ranking Democrat on the panel, in his opening statement. "Truly adequate compensation would probably involve providing a full performance right for sound recordings."

Bainwol says Berman's com-

ment "provided a foundation for an argument for a performance right at the appropriate time," which, he hinted, "is not that far around the corner."

The RIAA, SoundExchange, the Recording Academy, the Recording Artists' Coalition and the music unions are also to win the songwriting and music publishing community over to their cause.

These organizations admit that their legislative strategy is in its first stages and might take several sessions of Congress to reach their goal.

A performance right would mean that radio stations would pay new royalties to labels and artists for the performance of their recordings. These would be in addition to the fees they have long paid to songwriters and music publishers for the underlying music.

The groups say traditional over-the-air analog stations and those that switch to digital broadcasting would be subject to the royalty.

SoundExchange, the American Federation of Musicians and the American Federation of Television and Radio Artists say they are planning legislative education meetings as the first step of the campaign.

The mantra for supporters is "parity over platforms." The argument goes that since webcasters, Web 2.0 simulcasters, satellite broadcasters and cable now pay royalties to labels and artists for music value, radio should too.

During the 1970s, the broadcast industry convinced Congress that the recording industry was adequately compensated for airplay by the publicity and sales that airplay generated.

Clear Channel Communications executive VP/Chief legal officer Andy Levin calls talk of a performance right "counter-inductive. . . . What they'd be ultimately doing is keeping their songs from consumers, because we certainly couldn't embrace HD radio like we're committed to now."

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Grokster Shackled

Settlement Gives Former File-Sharing Network Little Wiggle Room

Grokster seems securely bound and gagged by the structure of the settlement reached with the motion picture studios, record labels, publishers and songwriters (Billboard, Nov. 19). While the terms of the settlement agreement are confidential, the related consent judgment makes it clear that the owners of the peer-to-peer system will be tied to a short leash for the foreseeable future.

Judge Stephen Wilson with the U.S. District Court for the

among them will share in any money collected.

The Grokster parties must immediately shut down any servers—and stop assisting in the distribution of any software—that enable users to connect to the Grokster system or any other file-trading network. They must also stop operating, or assisting in the operation of, grokster.com, swaptor.com and any computer server. Web site or software that in any way relates to any such file-sharing network

Finally, they are enjoined from nearly every act that could even remotely relate to rights under copyright, such as linking to a copyrighted work or assisting other file-trading networks to reproduce, distribute or link to the plaintiffs' works.

MORE PODDER: Copyright and iPods continue to attract legal questions.

In the last installment of Legal Matters, experts noted that copying music from a CD

The related consent judgment makes it clear that Grokster's owners are tied to a short leash.

Central District of California signed the Nov. 7 order. The case reached his courtroom after the U.S. Supreme Court unanimously held in June that the company could be held liable if the District Court found that Grokster "induced" users to infringe copyrighted movies and music. Rather than risking a huge judgment, Grokster settled.

The judgment and injunction bind Grokster, Swaptor and the brothers Rung—Daniel, Matthew and Michael. Since they settled rather than letting the court decide the outcome, the entertainment-industry plaintiffs did not have to limit the injunction they wrote to activities that may have fallen under the Supreme Court's definition of inducement.

And they didn't. There is a broad range of do's and don'ts, with the court retaining jurisdiction to enforce them.

On the "do" side of the list, the Grokster parties must give \$50 million. This amount is expected to be shared equally among the three groups: motion picture studios, record labels and publishers/songwriters. The last group was certified as class, so they must go through certain procedures to determine who

as Grokster and Gnuttella.

The Grokster parties must revoke the licenses or authority that they granted to any third parties to distribute the software. They must send cease-and-desist notices to any known, unauthorized distributors. They must assign to the plaintiffs all rights or claims that the Grokster parties would have against those who refuse to honor the revocations or the cease-and-desist notices.

On the "don't" side of the list, the Grokster parties cannot sell or license any significant part of the business, equity, operations or assets of the Grokster system or software unless the purchasing or licensing parties agree that they will be bound by the terms of this judgment and the injunction.

Specifically, they may not sell, give away or distribute any software, source code, object code, technology, domain names, trademarks, brands, assets or goodwill related to Grokster without this agreement.

The Grokster parties are also prohibited from infringing (directly or indirectly) upon any copyrighted works—now in existence or later created—that the plaintiffs own or control under any law worldwide.

to iTunes is probably a fair use. It is therefore a "lawful" use under the first-sale doctrine, which permits someone who lawfully obtained a copy to dispose of that individual copy. As a result, a copy as an MP3 file may be kept on iTunes while another copy is sold with the iPod. The CD may also be sold (Billboard, Nov. 12).

Other copyright experts responded, but asked that their names not be used.

They argue that fair use provides a "safe harbor," protecting someone from being liable for copyright infringement. The Audio Home Recording Act does the same thing. No law gives someone a "right" to copy someone else's copyrighted work.

Being insulated from an infringement action does not mean that the copy was lawfully made, the lawyers argue. So copies protected by fair use may not be sold without the copyright holder's permission.

They add that making a copy from a CD so that one can then sell the CD does not fall under fair use. That copy does not qualify under the definition of fair use—especially since it displaces a sale. While the CD is sold, the copy must go, too. —

BITS & BRIEFS

IPOD POPULARITY DIP

The social status of the iPod may be slipping, according to a report by consulting firm the Diffusion Group. Based on a sampling of 2,000 internet households with mobile phones, about 11% said they bought iPods primarily to improve their social status, or to "look cool," the report says. But almost one-third of these consumers say they are likely to switch brands when the time comes to replace it. "When everybody owns an iPod, owning an iPod is no longer special or cool," Diffusion Group president Michael Greeson says. However, the report is quick to note that quality of interface and brand familiarity are more likely reasons for buying an iPod, and people with these motivations are much less likely to churn, at 6% and 8%, respectively.

BEST BUY'S NEW BABY

Best Buy has added CD Baby's catalog of more than 100,000

albums from independent musicians to its online store, bestbuy.com. A link to a Best Buy-branded version of CD Baby's database will be featured on the main music site of bestbuy.com. CD Baby will pay Best Buy a portion of each sale, and CD Baby artists will be compensated like any other sale that takes place on its site, the company says.

NEW RATINGS SYSTEM

CTIA-The Wireless Assn. unveiled a content ratings system that it has been developing in conjunction with the major U.S. wireless carriers (Billboard, April 30). The system divides content that can be accessed via carrier portals into two categories—general and restricted—using standards created by existing movie, TV, music and gaming ratings systems. Participating carriers, which include all of the leading U.S. services, say they will not sell restricted content until they are able to provide controls to block it.

With the recent signing of Warner Music Group, Snocap now has all major labels and many independents on board with its vision of providing a digital music copyright management and distribution system.



AYDAR

its registry.

More challenging was proving the system worked.

"Part of our obligation is that the technology must work as advertised," Aydar says. "The audio fingerprinting is not the challenging part: That works fine. The challenging part is determining who owns what, what should be filtered and what shouldn't be filtered."

When a song is traded in a Snocap-powered service, the system must first identify the song and then match it against the appropriate entry in the registry. Labels are responsible for maintaining that registry and setting the rules for each track.

If three versions of the same song exist, but the label has information for only one in the registry, there's nothing the system can do to stop the other two versions from being traded freely.

DEALING WITH LEAKS

This is something that the newly relaunched iMesh is learning firsthand. To date, iMesh is the only formerly open P2P service to reemerge with the backing of the music industry. Its beta service went live in late October, and since then close to 500,000 people have downloaded it.

The company uses audio fingerprinting technology from Snocap competitor Audible Magik, which only handles the identification of the song. iMesh built and manages its own database/registry.

Many of these early users have successfully downloaded copyrighted music that otherwise should have been blocked and charged for, illustrating the concept's difficulty.

"The challenge is having the content present in the database," iMesh president Tal-

mon Marco says. "It's not always as straightforward as one may think. We discovered it's pretty complicated."

Once a copyrighted song does slip through the net, however, labels are able to set rules for the newly identified tracks to prevent future abuses. Marco says iMesh has identified "tens of thousands" of previously unclaimed tracks since the service went live.

Snocap, meanwhile, combines the fingerprinting and the database with its service. But any service implementing Snocap must still work with labels individually for access to their digital music catalogs.

Mashbox—the first and, to date, only digital music service announcing plans to use the Snocap system—has yet to offer even a beta version of its product. The company has been collecting e-mail requests from interested beta testers, but still has not issued any invitations to do so.

"We can't do that yet, because the content hasn't been delivered," Mashbox chairman Wayne Rosso says.

So far, Mashbox has only finished con-

tent agreements with Sony BMG, Rosso says deals with EMI Music Group and Universal Music Group are imminent. Mashbox had to wait for Snocap to sign the WGC deal before making progress on that front.

That Mashbox—designed from the ground up as a legitimate service—is not yet available to the public is a sobering reality for P2P services like eDonkey and LimeWire, which are scrambling to find and apply a legal business framework across their decentralized networks in the wake of the landmark Grokster Supreme Court ruling (Billboard, Nov. 19).

Aydar concedes that simply integrating the Snocap system is not enough.

"They would all have to go through some type of transition," he says. "It might take some time and some creative solutions put in place. But nothing is impossible." ***

BLACK EYED PEAS set a new record at Yahoo Music for most videos streamed in one week for a non-premiere video with 1.2 million streams.



SHAKIRA is the star of the new Yahoo Music campaign set to hit next month.

YAHOO! MUSIC NOV 25 2006 TOP 20 STREAMS

1. BLACK EYED PEAS My Time (feat. Kelly Rowland)	1,466,108
2. KELLY CLARKSON My Life Would Suck Without You	1,097,844
3. CHRIS BROWN Run It Up	989,884
4. BOW WOW I Got That Boom	978,000
5. SEAN PAUL I'm a Ghetto Thug (feat. Lil' Jon & Lil' Wayne)	928,010
6. KANYE WEST The Life of Pablo (feat. Jay-Z)	918,276
7. D4L Laffy Tuff	820,000
8. GREEN DAY Boulevard of Broken Dreams (feat. P.O.D.)	820,000
9. NICKELBACK Photograph (feat. Duff McKagan)	648,000
10. TUPAC Live Through This (feat. Sade)	2,907,307
11. SHAKIRA Hips Don't Lie (feat. Wyclef Jean)	2,200,000
12. O.A.T. Lovers (feat. The Roots)	2,140,000
13. RUSSELL BULLS Don't Stop Believin' (feat. The Roots)	2,140,000
14. RICKY MARTIN Me Against the Music	2,127,000
15. GORILLAZ Feel Good, Stay Good	2,077,000
16. RAY J The Way I Feel (feat. The Roots)	1,827,010
17. KELLY CLARKSON My Life Would Suck Without You	1,820,000
18. KELLY CLARKSON My Life Would Suck Without You	1,808,000
19. PRINCE & THE NEW POWER GENERATION The Love Symbol Album	1,804,000
20. LIL' WAYNE The Way I Feel (feat. The Roots)	1,804,000

The Top 20 lists are based on streams for the week ending Nov. 25. Source: Yahoo Music/Chart Doctor.



DISNEY MIX STICKS AIM FOR KIDS

Disney Electronics is bringing digital music to kids with a line of MP3 players designed and priced for preteens and teens. The Disney Mix Sticks line includes four portable models, available in Chrome, Forever Princess, Tinker Bell and one branded after the "That's So Raven" TV show.

Kids can download MP3 or WMA files to the device from any PC. But Disney also is selling 128MB memory sticks, each preloaded with about 60 songs, which can be inserted into the SD/MMC card slot. Four such Mix Clips are available for \$50 each, and come with fun Disney-themed cases and movies and other kid-friendly songs.

Additional accessories include headphones, pink or grey carrying cases and a Disney Jam Stand jukebox-like charging stand and stereo speaker port for \$40.

The Disney Mix Stick players are available at Target, Sears, Limited Too, Wal-Mart and Disney's Web site for \$50.

—Anthony Bruno

RETAIL BY JILL KIPNIS

TV Series Stay Hot On DVD, But Careful Marketing Is Required

LOS ANGELES—Preserving consumer interest in the hugely popular TV DVD category will take creative marketing, a keen focus on product release dates and better organization at retail, according to participants at the TV DVD 3 conference Nov. 7-8 at the Marina del Rey Marriott here.

"It was easier in the past to just release product," said Jeff Brown, senior VP/GM of Warner Home Video's nontheatrical franchise division. "Going forward, we need to come up with more value-added content for these [TV series] sets and work with the TV side to promote these DVDs."

Though TV DVDs have taken off significantly in the last four years, today's big concern is marketing to the consumer and helping them navigate through the sheer volume of releases.

Sales of TV DVDs will generate between \$2.8 billion and \$3.3 billion by year's end, according to conference presenter Home Media Retailing. Back in 2001, the category accounted for \$400 million. In 2002, revenue was \$880 million. It grew to \$1.46 billion in 2003, and last year it topped \$2.3 billion.

Additionally, TV DVDs' percentage of total DVD sales has been rising. For this year through Oct. 23, TV DVDs comprised 16.6% of all DVD sales, up from 14.3% last year. In 2003, the category accounted for 14.1% of sales for the format.

The big question, according to MTV executive VP of programming enterprises Jeff Yapp, is, "Are we killing things by releasing too much?"

Industry executives said that determining the best time to market a new TV DVD release and how to stand out from the clutter on retail shelves will sustain growth.

"There is a problem of discovery for consumers, because the shelf is crowded," HBO Video senior VP/GM Cynthia Rhea said. "We have to gain insight on how consumers shop."

Studios said they will increasingly market a TV DVD package in conjunction with a series' season launch and will include extra features that extend the show's brand power.

Sony Pictures Home Entertainment VP of catalog and television marketing Marc Rashba noted that for the season-one DVD of FX series "Rescue Me" (released June 7), a special feature teased the storylines of the second season, which debuted soon after the DVD's release.



Executives said that it is difficult for consumers to find all of a show's seasons at one retailer because of shelf space.

"We will make space for what customers are looking for," Hastings Entertainment senior director of video software Victor Fuentes said. "But as you release more seasons, it's hard to carry the older ones. We'll keep the key ones that you have to have, but will flow a lot of product to rental."

Fuentes places new TV DVD releases on new-release walls next to theatrical new releases, a strategy that studios wish more retailers would adopt.

"People go to the new-release wall for new TV product," Rhea said, "not the TV DVD section. We can give in and let chaos reign, but there are consumers who want to find this product."

Brown agreed. He also noted: "Lack of organization is an issue at retail. This period of time is critical for merchandising TV DVD. TV DVD needs to be sorted by branded lines and by genre in stores."

Retailers and studios are endorsing smaller packages to alleviate space concerns. As Rashba noted, "This is in, for the most part."

The industry is also looking ahead, expecting that TV programming will be a hit on the PlayStation Portable format UMD and on mobile or other digital services like the video iPod.

"What will work . . . who knows?" Yapp asked. "Technology will definitely expand the market."

The conference was produced in cooperation with the Digital Entertainment Group and The Hollywood Reporter.



The Indies

TODD MARTENS tmartens@billboard.com

'Criminal' Plan Brewing In Atlanta

Music Retailer Eric Levin Diversifies With Local Coffee Chain

As the founder of the Alliance of Independent Media Stores and Atlanta's Criminal Records, Eric Levin is turned into the challenges facing the independent music retailer. He believes he has found a solution to keep his store thriving into the future: coffee.

Levin recently closed on the purchase of Atlanta's two-store Aurora Coffee chain. One store is just north of Criminal Records, and the other is in the Virginia Highlands area, near the former location of indie Corner CD, which closed this year. Levin has already brought in a listening and video post to the latter store.

"This is a question mark for every music retailer," Levin says. "For me, this replaces the question mark at the end of my business with an exclamation point. This seems like a combination that is going to withstand any of the software issues we may face, as in how people

are going to ingest their media."

A number of indie retailers have expanded their inventory beyond music in recent years, and the idea of bringing a coffee-shop atmosphere to a music outlet has long been discussed. (See New York's Cake Shop as an example of a music store/coffee shop/bar/live venue.) With the purchase of Aurora, Levin not only has two additional locations to stock CDs and hold in-store, but he can sell higher-margin items like apple pie.

Levin says his thoughts on music retail have changed drastically. Originally, he says, he envisioned Criminal Records as a destination outlet and resisted expansion. Today, Levin points to Brighton, Mass.-based chain Newbury Comics as an example for indie store owners to follow.

"The future is multiple, agile, smaller units," Levin says. "That's the Newbury Comics model, plus coffee. People want a return of neighborhood stores, and it's a community experi-

ence, with coffee and in-stores and free WiFi. I think that's replicable."

Levin says each Aurora outlet gets about 350 customers per day, and Aurora sells about \$2 million annually between the two locations. He resisted the temptation to tear down the wall between Criminal and Aurora, which once had four stores in the area.

Additionally, Aurora has a wholesale business that services local restaurants, which would allow Levin to help other indie store owners set up mini-coffee shops, should he decide to go that route.

"We're not ordering as much inventory, and I think that's indicative of the way people are buying," Levin adds. "Things just don't have as long a shelf life. Labels are complaining that big-box guys are shrinking their catalog, but so are we. The stuff isn't turning, and I'm paying real estate on it. So, at this point, I'm putting in a table and

chair and hoping people will join me for coffee."

Criminal isn't the only AIMS store expanding. In San Diego, M Theory just opened a third location in the Mission Hills neighborhood.

NEW AT KOCH: Port Washington, N.Y.-based Koch Enter-

tainment Distribution has added Legit Ballin Records, Real Talk Entertainment and Blank Star Films to its exclusive North American distribution roster. Chicago's Legit Ballin, previously distributed by IDN, is the label Twista helped launch.

Hip-hop imprint Real Talk Entertainment is based in Sacra-

mento, Calif. This is its first national distro deal. Upcoming releases feature Brotha Lynch Hung and Layzie Bone.

Blank Star Films is the Bloomington, Ind.-based DVD imprint operated by Secretly Canadian, whose music releases are handled by Alternative Distribution Alliance.



Criminal Records purchased next-door neighbor Aurora Coffee to expand its music-and-coffee business.

**Building
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TOURING BY JULIANA KORANTENG

Power Returns To U.K. Live Biz

Vince Power, the British live-music entrepreneur who sold his iconic Mean Fiddler Music Group to a Clear Channel Entertainment venture in April, is kick-starting a new entertainment empire, the Vince Power Music Group.

Officially launched in August with a £15 million (\$25.7 million) investment built partly from the approximately £13 million (\$22.3 million) Power collected from his portion of the MFMG sale and from other deals, VPMG has unveiled its initial portfolio of London live-music venues and nightclubs.

On Nov. 15, Power opened 10 West, a 250-capacity, "Miami-inspired" lounge bar featuring live big-band music and food. In January, the group will open Pigalle, a 350-seat, 1940s-style cabaret/restaurant in the former ABC Cinema theater. It will feature a house band supporting guest performers.

These clubs join three other operations: Bar 101, Power's and classical-music venue Bantok. Power also recently acquired Italian restaurant Spiga, which features the new Camouflage nightclub.

Despite his profit from selling MFMG to Hamsard Ltd., which is jointly owned by CCE and Irish promoter MCD Productions, Power says he could not stay away from the live-music business.

"At a time when the record companies are having a bit of a tough time, we've never had it so good in live music," he tells *Billboard*.

"Also, there was the fear of retiring and being lost; that's why I returned so quickly. I don't want to be a 'whatever happened to him?' type of person. I need to get up for something to do each morning. Otherwise," Power quips, "I'll be an alcoholic in six months."

He also says he is enjoying his new independence. "I am now my own boss again, and while emotionally I'll always be attached to the Mean Fiddler, it was a public, limited company in its last five years."

Power's status in the international live-music sector was

established as Mean Fiddler grew from a small northwest London country music venue in 1982 to 30 venues and events, including the London Astoria, Jazz Cafe, the Leeds and Reading Festivals, and an interest in Europe's biggest festival, Glastonbury in the United Kingdom.

The determination with which Power's MFMG helped Glastonbury retain its license in 2002—following a crowd-control dispute with the local Mendip Council—before taking over the festival's operations, has been repeated at Pigalle. Located near Piccadilly Circus, Pigalle has one of London's rare licenses to stay open until 4 a.m.

"We had a bit of a battle and had to go to court, because the [London] council complained," Power explains about Pigalle. "But the judge came down on our side, because I've got a good track record and there are no residents nearby."

VPMG also plans to invest in festivals on continental Europe with local partners, starting next year. "There will be huge openings in the former Eastern European countries, such as Romania and Bulgaria, where there is currently no infrastructure for festivals," he says.

Power is also considering artist management for the first time. "At Mean Fiddler, we've always been involved in promotions. But I am talking to a few small management companies which could do with coming under an umbrella group like ours," he says.

Meanwhile, an MFMG spokeswoman denies its new owners plan to restructure the group with the possible sale of its venues. "It is owned by a joint venture and is a separate entity from Clear Channel," she says. "The Mean Fiddler brand will also continue to have a separate identity." ■



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

JEFFERSON AIRPLANE SCREED BECOMES PREPPY LURE

When Jefferson Airplane's "Volunteers" peaked at No. 65 on *The Billboard Hot 100* in 1969, I was a kid. I recall my older sister and brothers playing the song and embracing it as if it were a call to arms. And though I was too young to realize it, that's precisely what it was.

Penned by bandmates Marty Balin and Paul Kantner, "Volunteers" perfectly captured the mood of America's anti-war youth.

Fast-forward to today: The powerful song has been co-opted by Tommy Hilf for its latest ad campaign. Conceived and created by Toth Brand Imaging in Concord, Mass., the TV spot is pure fun—with nary an iota of political angst or rebellion. Rebels are we? Not for the kids in this ad. Confused? You're not alone.

"The first time I saw the ad

I was scratching my head," Saatchi & Saatchi VP/music director Eric Korte says.

But the creatives at Toth say the rationale for the song was straightforward.

"It's a great song and works well in our spot," says Tyrone Sayers, a management supervisor on the Hillier account. "The song is used as a soundtrack behind the imagery. There's no greater message intended."

Korte, who is "old enough to be a child of the '60s," acknowledges that the ad is not aimed at someone in his age bracket, but "affluent 20- to 25-year-olds" who are unlikely to be familiar with the song's origins.

And while the lyrics remain relevant, we are sure that those watching the ad—particularly the target demo—are not connecting the dots between then and now. In fact, the way the song has been edited, much is lost in translation.

But this is nothing new in advertising. A few years ago, a *Wrangler* spot—also crafted by Toth—featured the sounds of another Vietnam War-era song, "Fortunate Son" by Creedence Clearwater Revival.

"It is unsettling and confusing and disturbing when you take a song and totally rob it of its original meaning," Korte says. "It's a shame that they are trivialized in this manner."

Sayers sees it differently. The benefit of using a 36-year-old classic rock song is that it eclipses time and circumstances, he says.

For Tina Wells, CEO of Buzz Marketing Group, which specializes in the youth market, this is not lost on today's kids. She does not think there is a disconnect between the Hillier brand and the music. And she credits this to iTunes, which she says exposes teens and tweens to music not heard on the radio.

"Brands are definitely thinking of ways to market music from the '60s and '70s," Wells says. She predicts such retro sounds will become more popular in TV ads next year.

Pausing for a moment, she adds, "Even war movies are hot right now. Look at *Jake Gyllenhaal* and *Jarhead*."

If there's a disconnect, Wells says it's with the overall Hillier brand. She believes the company needs to re-identify itself with the youth market, with which it has lost touch over the years.

"Tommy Hilf is missing what American Eagle and Ralph Lauren picked up on: urban prep," Wells says.

So, if Hilf wants to re-connect with teens and young adults, Wells' advice is simple: Go with *Kanye West*.

GOOD STUFF: Beginning Nov. 20, Tracy Chapman's "Change" will form the musical



Retail Track

ED CHRISTMAN echristman@billboard.com

Trans World's Q3 Sets Off Biz Concern

Trans World Entertainment reported its third-quarter numbers last week, showing a surprisingly big loss compared with the corresponding period last year. As expected, the results are causing industry concern about not just Trans World, but traditional record stores in general.

The Albany, N.Y.-based chain reported a loss of \$11.5 million, or 36 cents per diluted share, on sales of \$241.4 million, for the three-month period ending Oct. 29. For the year to date, the chain reported a loss of \$19.4 million, or 60 cents per diluted share, on sales of \$779.9 million. That compares with net income of \$7.2 million, or 11 cents per diluted share, on sales of \$851.7 million for the same period last year.

"I have a high level of confidence in [Trans World chairman/CEO Bob] Higgins and his ability to manage ahead of any critical moment in the industry's development," one label's senior financial executive says. "Those results bring forth all sorts of concerns and questions about where traditional music retail is going."

Musicland Group in particular is being measured against Trans World's results. But, the label exec says, "depending on

how far you look ahead, you can question any brick-and-mortar format over time." While he does demand for physical product continuing for quite some time—maybe always—he wonders when the industry will begin to question how many retailers can support the sale of CDs.

As it was, Trans World saw a 7% decline in comparable-store sales for the third quarter, with music down by 8%. That loss reflects the U.S. marketplace as a whole. Higgins said in a conference call with Wall Street analysts: The top 50 titles at the chain suffered a 15% comparable-store drop, while the top five were down 26%.

Music represented 58% of the chain's overall third-quarter business, executive VP/COO John Sullivan said. Albums by Green Day, Kanye West, Disturbed and Black Eyed Peas were among its best-selling releases during that period. As potential big sellers for the year, Higgins cited 50 Cent's "Get Rich or Die Tryin'" soundtrack and upcoming "Bulletproof" videography. Other acts whose releases he expects will help the chain in the fourth quarter are System of a Down, Ladyrains, OutKast, the Notorious B.I.G. and Eminem.

Higgins added that while this December's music releases will be stronger than last December's, the

Trans World Entertainment cited new titles by such artists as Eminem as product that it expects to sell well this quarter.

Trans World Entertainment cited new titles by such artists as Eminem as product that it expects to sell well this quarter.

bed of HBO's promo spots for its original series programming. The campaign, which runs through Jan. 1, could also jump-start sales of her Elektra/Atlantic album, "Where You Live." The collection has sold 98,000 copies since its

Sept. 13 release, according to Nielsen SoundScan.

On Nov. 22, Carole King makes her third appearance as Sophie Bloom on the WB series "Gilmore Girls." The show's opening theme is King's "Where You Lead," newly

recorded by the artist and her daughter Louise Goffin. The tune is included on King's live two-disc set, "Living Room Tour" (Rocking/Starbucks Hear Music/Concord), which debuted at No. 17 on The Billboard 200 in July. ...



The use of JEFFERSON AIRPLANE's "Volunteers" in a Tommy Hilffig and has created some confusion.

chain faces its main challenge this month.

DVD sales dipped 3% for the quarter, with video overall down 8%. Video represented 27% of the chain's total third-quarter sales. Higgins said upcoming DVD releases look promising, citing such movies as "Star Wars III: Revenge of the Sith," "War of the Worlds," "Charlie & the Chocolate Factory" and "Mr. & Mrs. Smith."

Meanwhile, videogames were down 13% on a comparable-store basis. That category represents 6% of the chain's volume for the quarter. Despite the drop, videogames are expected to perform well in the fourth quarter, with the Nov. 22 release of the Xbox 360. Even though the hardware and software are being allocated, Higgins said, "We will have ample supply and will maximize the sell-through of hardware, software and accessories with an impactful promotional plan."

Another problem Trans World faces is ebbing profits, with gross margin slumping from 37% for third-quarter 2004 to 34.4% this time around. That represents a drop of 260 basis points, which Sullivan chalked up to a much more competitive environment. Within that, music sales were down 90 basis points. Also, distribution and freight, which Trans World includes in its cost of goods, increased 70 basis points because of the lower sales volume for the quarter.

The chain also lost 80 basis points to reduced discounts and vendor allowances, but it expects to recoup some of that as it sells inventory. Despite having 52 fewer stores, its inventory rose

from \$459.2 million in the previous third quarter to \$477.7 million. Sullivan attributed the increase to an early buildup for the holiday season.

Although Trans World is cautious about the fourth quarter, it has been planning for a "successful holiday selling season," Higgins said. "We are working to introduce new price points and promotions on catalog product to drive sales."

On the other hand, with profits already off, Higgins expects this year's competitive pricing to be more aggressive than last year's, particularly around Black Friday. "We will do well on Black Friday, no matter what the promotions are that are out there," he said.

Meanwhile, the chain's selling, general and administrative expenses increased to 38.8% of total revenue, compared with 37.4% at the end of last year's third quarter.

While the sales did not match Trans World expectations—the chain downgraded its earnings-per-share guidance twice—Higgins noted that the company has the "advantage of a strong balance sheet in these difficult times," making it well-positioned should opportunities arise for store openings or acquisitions.

HONOR ROLL: Super D, the one-stop based in Irvine, Calif., is No. 304 on Inc. magazine's list of America's 500 fastest-growing private companies. Super D reported revenue of \$87 million for the fiscal year ending July 31, compared with \$16 million for the fiscal year ending July 31, 2002. ...

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NOTICE OF BANKRUPTCY TRUSTEE'S REQUEST FOR OFFERS TO PURCHASE THE MUSIC CATALOG BELONGING TO THE BANKRUPTCY ESTATE OF STANLEY KIRK BURRELL, AKA M.C. HAMMER, AKA HAMMER:

PLEASE TAKE NOTICE THAT William H. Broach ("Trustee"), trustee of the Chapter 7 bankruptcy estate of Stanley Kirk Burrell, also known as M. C. Hammer, and also known as Hammer, intends to sell the music publishing, artist's royalties and copyright assets belonging to the bankruptcy estate, including such assets in the name of the following disc's used by Mr. Burrell: Bust It Publishing, Bustin' Publishing, Rap and More Music, Too Legit Publishing, Proper Publishing, Hammer and M. C. Hammer, together with all associated good will (hereinafter, collectively referred to as the "Burrell Music Catalog"). In connection with such sale, the United States Bankruptcy Court for the Northern District of California, Oakland Division, that has jurisdiction over the Burrell Chapter 7 bankruptcy estate in Case No. 98-02564 NR (the "Bankruptcy Court") has approved the bidding procedures for the sale of the Burrell Music Catalog.

A complete copy of the Bidding Procedures for Sale of Catalog that have previously been approved by the Bankruptcy Court will be attached to the Confidentiality Agreement that potential purchasers will be required to execute in order to obtain additional information with regard to the Burrell Music Catalog. ANY PROPOSALS FOR THE PURCHASE OF THE BURRELL MUSIC CATALOG MUST BE RECEIVED NO LATER THAN FEBRUARY 28, 2006.

FOR FURTHER INFORMATION, AND IN ORDER TO OBTAIN A COPY OF THE CONFIDENTIALITY AGREEMENT AND THE ATTACHED BIDDING PROCEDURES, INTERESTED PARTIES SHOULD CONTACT WIDEN MUSIC PUBLISHING, INC., THE BANKRUPTCY COURT APPOINTED ADMINISTRATOR OF THE BURRELL MUSIC CATALOG, AS FOLLOWS:

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DoCoMo On The Line

Japanese Biz Assesses Telecom's Tower Records Deal

TOKYO—Industry observers in Japan are weighing the implications of an unprecedented deal that will see the country's leading mobile-phone operator take a 42% stake in the nation's second-biggest music merchant.

Telecom giant NTT DoCoMo is paying 12.8 billion yen (\$108.2 million) to become the largest shareholder in Tower Records Japan, which operates 109 stores nationally. The purchase should close later this month.

DoCoMo and TRJ execs are deal-tipped about the deal's mutual advantages. "Our corporate vision is to evolve from being the best retailer to being the best music complex," providing music information to our customers," TRJ CEO

Hiroyuki Fushitani says.

The two companies agree, however, that they have no plans to offer mobile-based music downloads. "We want to look at the music business from a more comprehensive perspective," DoCoMo senior VP of multimedia services Takeshi Natsumo says.

One initial plan to link the firms involves extending DoCoMo's "mobile wallet" service, which currently claims 7 million users. Technology allowing customers to buy goods using the debit card-style feature on their phones will be installed at all TRJ stores.

In addition, Tower will provide music news and information to 45 million subscribers to DoCoMo's mobile-based Internet access service.

Finance company Nikko Principal Investments acquired TRJ three years ago from California-based MTS, Inc. After the DoCoMo deal, Nikko will hold 16.5% of TRJ. General trading company Itochu Corp. and mobile content provider Dwango each retain 8.1%, and the remaining equity is held by private investors.

Confirmation of the DoCoMo deal came soon after TRJ and Napster established joint venture Napster Japan (billboard biz, Oct. 25), set to launch by spring 2006.

Industry sources here expressed surprise at the Tower-DoCoMo deal but also see the logic behind it. "It makes sense for DoCoMo to have high-profile retail partners for the 'mobile wallet,'" says

Steve Myers, president of Tokyo-based software developer Theta Music Technologies. "But they probably don't need to buy a \$100 million piece of Tower for that. They must have something in mind involving Napster and mobile distribution."

"DoCoMo has been falling behind [rival telecom KDDI] in terms of music services," one industry source adds. "And TRJ must have thought that it should do something to compete with iTunes and other download services."

Fushitani and Natsumo were noncommittal on a possible future public offering of TRJ shares. One industry insider suggests the DoCoMo deal may have been drawn up because of the uncertainty of the prospects for an initial public offering of TRJ shares, given concerns about the retailer's profitability.

"It's hard to see institutional investors wanting to take a risk if they'd launched an IPO in the near future," he says. "For DoCoMo, [this deal] is small change. It gives them a credible brand to promote music products and an edge over their rivals. It gives Tower an advantage with DoCoMo customers but probably locks them out of other telecoms' services."

TRJ's current management structure will remain intact, although Natsumo says DoCoMo may add "non-full-time executives" to the TRJ board.

The International Federation of the Phonographic Industry estimates that Japan's music market was worth \$5.2 billion at retail in 2004. Official market-share figures are not available, but industry estimates place the Sony chain in the lead with 11%, ahead of TRJ's 9.6%. They are followed by Amazon Japan (8.6%), the Shinsaido chain (8.3%) and HMV (6.6%).

"So far, HMV and Amazon have been ahead of Tower online," one source says. "But suddenly Tower [could] be breaking ahead on the mobile-phone front, and some people think that is the key channel for Japan."

GLOBALNEWSLINE

>>> JAPAN DEFERS IPO TAX

A Japanese government committee has recommended that any decision on a so-called iPod tax on portable digital music players be postponed for more than a year.

Music industry bodies are lobbying to extend a levy on sales of MiniDisc, DAT and DVD player/recorders to include portable digital players (*Billboard*, Oct. 29). Such public interest groups as the Consumers Union of Japan oppose the plan.

In delaying the proposed tax, the Cultural Affairs Agency subcommittee said more time is needed to examine it in the light of users' convenience, price structure and international trends. —Steve McClure

>>> CHRYSALIS PROFITS FALL

Chrysalis Group is upbeat on its prospects, despite reporting on Nov. 14 a 72% decline in annual pretax profit.

The British music and media company blamed ongoing pressures on advertising revenue and weaker-than-expected sales at its recorded-music division for a shortfall that saw operating profit for the year ending Aug. 31 drop to £2.7 million (\$4.7 million), from £5.5 million (\$16.5 million) the previous year.

Revenue in 2004-2005 was £133.6 million (\$233 million), a drop of more than 2% from the previous year's £136.7 million (\$238 million). The group comprises radio, record label, music publishing and distribution operations.

Group CEO Richard Huntingford said in a statement that the current fiscal year "will be a successful year for the group."

>>> VPL COLLECTIONS RISE

British collecting society Video Performance Ltd. reported a 9.5% gain in year license fee income collections. Such collections rose to £8.7 million (\$15.15 million) for the year ending December 2004, the London-based nonprofit organization said Nov. 10.

"The proliferation of music video channels and the increasing number of public performance sites showing music videos has enabled us to grow this income for our members," said Fran Nevrika, chairman/CEO of VPL and sister collecting society Phonographic Performance Ltd. VPL was established in 1984 to administer broadcast, public

performance and dubbing rights in music videos. It has some 900 member companies and a registry of 50,000 music videos. —Lars Brandt

>>> SPAIN LOWERS CERTIFICATIONS

Spanish labels body Promusicae has reduced the number of shipments necessary for gold or platinum certification.

Effective immediately, platinum album awards require shipments of 80,000 units, down from 100,000. Gold discs will be issued for shipments of 40,000 instead of 50,000. Levels for singles certification have been reduced from 50,000 to 20,000 for platinum discs and from 25,000 to 10,000 for gold.

Promusicae cites declining sales resulting from high piracy levels for the move. —Howell Liawell

>>> LEADING EC ROLE FOR QUINTIN

Odile Quintin has been named the top civil servant in charge of music issues within the European Commission, the European Union's executive body. Quintin replaces Germany's Nikolaus van der Plass, in her new role, she will work closely with culture and education commissioner Ján Figel from Slovakia and information society and media commissioner Viviane Reding, from Luxembourg. —Leo Cendrowicz

The Tower Records Japan flagship store in Tokyo's Shibuya district is one of 109 outlets the retailer operates around the country.



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\$108M

The sum paid by mobile phone firm NTT DoCoMo to acquire 42% of Tower Records Japan

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GLOBAL BY LARRY LeBLANC

CANADIAN ACTS GAINING FROM GOV'T PROMOTION

TORONTO—Canada's government is increasingly using its embassies and consulates worldwide to gain greater exposure for the country's music.

Most recently, the Canadian Consulate in Los Angeles organized a two-day trade mission to raise awareness of Canadian music in Hollywood during the Hollywood Reporter/Billboard Film & TV Music Conference, held Nov. 15-16.

A delegation of 15 Canadian label and publishing representatives travelled to Los Angeles to meet film/TV music supervisors and attend the conference.

"The Canadian music industry is really interested in film placement," says Jennifer Price, consul/trade commissioner at the Canadian Consulate in Los Angeles. "It provides an alternative cash flow and exposure."

Companies participating included Toronto-based Marquis Records, whose president Earl

Rosen agrees that the mission was a useful introduction to new revenue sources. "As music sales shrink," he says, "we need to find alternative uses for our catalog."

The November mission was in line with a business-development strategy launched three years ago by Canada's government and the Canadian Independent Record Production Assn., funded by federal and provincial sources.

That strategy initially led to a CIRPA-organized, government-funded 2003 visit to Los Angeles by 14 Canadian companies to meet film studio and TV network executives. Since then, government funding has seen the Canadian Consulate in Los Angeles bring film and TV execs to Canada to attend several film and music-related events.

Canadian embassies and trade missions now provide significant support for domestic artists, particularly in Europe, Japan and the United States. That includes coordinating showcases with artists' labels or management and providing introductions to local trading partners.

Funding for such events regularly comes from federal department Heritage Canada, which promotes the country through visual arts, music, literature, film and TV. Other state funding comes from Department of Foreign Affairs & International Trade programs centered on the development of trade in the cultural industries.

For the past three years the Canadian Consulate General in New York has organized a series of shows at Joe's Pub, featuring such Canadian acts as Natalie MacMaster, Buck 65 and Martha Wainwright.

"The series has led to [further] bookings of Canadian acts the Dukhs, Kathleen Edwards and Jorane at the club," says

Jeff Breithaupt, cultural affairs officer at the Consulate General. "It's become a home away from home for Canadian acts."

"Canadian consulates in London and Dublin have also been very helpful," adds Toronto-based Patrick Sambrook, president of Egyptian Entertainment, which manages Edwards and Sarah Harmer. "There were hundreds of people in London for our [March] showcase with Kathleen. Food, production and drinks were all covered."

Meanwhile, Michel Côté, first secretary of cultural industries at the Canadian High Commission in London, says he is planning a one-day pre-MIDEM event in January to introduce Canadian and British contacts to Canadian talent ahead of the annual trade show in Cannes, set for Jan. 22-26, following previous year's events in London, Paris and Berlin.

"There is a desire from Canadian and British parties to have a closer relationship," Côté says, "so this is timely."

KATHLEEN EDWARDS played a Canadian government-organized showcase in March in London.



THE BLIND BOYS OF ALABAMA participated in the inaugural Music Downtown concert series.

TOURING BY JILL KIPNIS

Downtown Music Lift

New York Concert Series Out To Boost Interest In Lower Manhattan

With the inaugural Music Downtown concert series in full swing, its coordinator is already expecting the New York event to become a lower Manhattan tradition.

"We have gotten overwhelming response," says Noah Pfefferblit, president of Wall Street Rising, the nonprofit organization running the series. "An annual event may be ambitious, but we would love to do this again maybe in two years."

Music Downtown is a week-long group of free concerts aimed at revitalizing and fostering a sense of community in areas of New York affected by the events of Sept. 11, 2001.

Shows are taking place at the 913-seat Tribeca Performing Arts Center, and most feature a double-bill.

Already concluded are performances by the Blind Boys of Alabama and Cat Power (Nov. 14), Shemekia Copeland and Buddy Guy (Nov. 15), Masi Cline and Jeff Tweedy (Nov. 16) and Gienn Kitchie and Twenn (Nov. 17).

Ryan Adams & the Cardinals will perform Nov. 18, Vic Chesnutt and Rickie Lee Jones are slated for Nov. 19 and Karen Ann and Almee Mann are on the bill for Nov. 20.

"One of the things we did fairly early on was a survey determining what people want and need in downtown Manhattan," Pfefferblit says of Wall Street Rising. "Some of the things that kept coming up was that people felt there wasn't enough cultural entertainment."

To fill that need, Wall Street

Rising first created Art Downtown, a series of free, museum-quality art displays that debuted in 2002 and was again produced last year.

"People love to see art, but they are very passionate about music, and we wanted to tap into that," Pfefferblit explains.

Working with Michael Dorf, founder of the Knitting Factory venues in New York and Los Angeles, Wall Street Rising started assembling a bill of acts earlier this year.

Though Pfefferblit would not reveal the talent budget, he says that the goal of recruiting a diverse group of musicians was easily fulfilled.

"We had a dream list, and we ended up with many of them, though there were some we couldn't afford," Pfefferblit says. "We picked artists that would attract the broadest range of people to lower Manhattan, including young adults, graduate students, people who haven't determined where they want to live and settle."

The cost of producing the series was covered by the event's sponsors, which include Citigroup, AT&T and New York state assembly speaker Sheldon Silver.

Additionally, Cipriani Wall Street donated proceeds from seven high-profile concerts it hosted this year to Wall Street Rising and Music Downtown. Participants in that series included Rod Stewart, Sheryl Crow and Beyoncé.

Music Downtown show tickets were handed out at an information booth across from

the New York Stock Exchange and distributed four hours after they became available Oct. 17, says Linda Herring, executive director of the Tribeca PAC.

"Music Downtown will help people find out about other events that take place here beyond the Tribeca Film Festival," Herring says. "I might not see the return immediately, but once they see an ad on a radio or hear something on the radio, it will trigger something."

Ticket holders also receive discounts at more than 40 lower Manhattan restaurants the week of the concerts if they present their ticket stub.

Artist representatives say that booking their acts for a show benefiting a good cause helps build the act's following in the New York market.

Bruce Solar, booking agent for Jones at the Agency Group in Los Angeles, says, "It's not cheap to see any of these artists elsewhere. This gives people a chance to see artists they might not normally see."

For some of the artists participating, it is mainly about supporting the community.

Blind Blue artist Karen Ann says that for her, "it's not about expanding my audience, it's about a beautiful week of music. It will be so gratifying. New York is also so much about mixing everything together, art and music and day-to-day life."

Wall Street Rising has not created Music Downtown-branded merchandise for the series, though some artists will sell their own goods at the Tribeca PAC.

On The Road

RAY WADDELL rwaddell@billboard.com

Haynes' Holiday Gift

Guitarist Holds His 17th Annual Charity Jam In Asheville, N.C.

Warren Haynes may be touring's iron man, but he gets a soft holiday season. This year will be his 17th annual Warren Haynes Christmas Jam in his hometown of Asheville, N.C., a December throwdown set once again for the Asheville Civic Center.

The jam started at a small club in Asheville as a way for local musicians to play together for a cause. "This was the one time of year that it seemed like everyone was in town," says Haynes, a member of such outfits as the Allman Brothers Band, Phil Lesh & Friends and his own Gov't Mule. "We would just give whatever small amount of money we raised to some sort of charity."

The event underwent a succession of venues before landing at the 7,674-capacity Asheville Civic Center several years ago. Habitat for Humanity has become the primary beneficiary.

In addition to Haynes and Gov't Mule, this year's lineup includes Trey Anastasio, Electric Hot Tuna, Audley Freed, Kevin Kinney, Ray LaMontagne, Edwin McCain, John Medeski, Ivan Neville, John Scofield, Ralph Stanley, Marty Stuart, and Paterson Hood and Jason Isbell from Drive-By Truckers. More

artists are expected.

The common link between the performers is musicianship and a knack for improvisation. "I've found that people who are genuine music lovers listen to all types of music and don't limit themselves by genre," Haynes says. "So for those people, myself included, it's just great to see such a diverse lineup."

And a diverse lineup keeps things interesting during the course of a lengthy show that sometimes runs until 3:30 a.m. Such after-hours jamming would normally lead to a stout stagehand bill.

"Yeah, but you know, everybody involved is wonderful to work with and has the charity in mind, and bends over backwards to make it work," Haynes says. "We've had a lot of obstacles in the past, and in the long run people always say, 'Hey, it's charity, let's just do what we got to do.'"

The loose structure of the event does not allow for much rehearsal. "We have a little bit of rehearsal time the night before for the people that come in a day early, and then that day for the show people that request a sound check get a short amount of time to work on things,"

Haynes says. "But for most of it, everybody kind of needs to be ready at show time without a lot of preparation."

The artists are generally used to creating onstage accidents. "So much of the wonderful music that gets created is due to happenstance and people rising to the occasion in a situation where not everybody knows what the hell is going on," Haynes says. "There's people playing onstage together that in some cases have just met for the first time."

Groups have designated time slots to perform, but a band's lineup seems to grow as the sets progress. "After a few songs they'll start bringing people on to play with them," Haynes says. "There's bands and there's individuals, and every now and then a band kind of gets created on the fly."

Not surprisingly, Haynes generally spends more time playing than anyone. "I wind up onstage quite a bit throughout the night," he says. "I'm usually the first person onstage and the last person onstage and jam on intermittently throughout the show. It's a long night, but it's such a beautiful experience that when it's over you feel like you've run a marathon." ■

WARREN HAYNES and a multitude of musical friends sometimes play until 3:30 a.m. when they put on his Christmas Jam.



BOXSCORE Concert Grosses

	GROSS/ PERFORMER	ARTIST(S) /VENUE	Attendance	Promoter
1	\$9,157,385 \$1,151,575	EAGLES The Forum, Los Angeles, Sept. 21, 22, 24, Oct. 8, 22, Nov. 14	77,373	AEG Live, Avlon Attractions, Nederland
2	\$7,083,989 \$75	EAGLES Hersheyland, Hershey, Pa., Sept. 14, 16-17, Oct. 7, 21	62,466	Avlon Attractions, AEG Live
3	\$3,649,232 \$450,000	PAUL McCARTNEY Pepsi Center, San Jose, Calif., Nov. 5	28,012	Concerts West/AEG Live, Marshall Arts, MPL
4	\$3,215,876 \$117,540	EAGLES Huntington Bank, Glendale, Ariz., Oct. 17, Nov. 11	26,824	Arena Management, Terry Bassett Presents
5	\$2,861,329 \$223,870	EAGLES Sage Grand Garden, Las Vegas, Oct. 11	13,655	The Next Adventure
6	\$2,706,545 \$175,225	EAGLES Pepsi Center, San Jose, Calif., Oct. 14	26,390	Bill Graham Presents
7	\$2,505,150 \$250	PAUL McCARTNEY KeyArena, Seattle, Nov. 3	13,492	Bill Graham Presents
8	\$1,948,380 \$250	PAUL McCARTNEY Rose Garden, Portland, Ore., Nov. 4	15,834	Bill Graham Presents
9	\$1,527,328 \$109,830	AEROSMITH, LENNY KRAVITZ Pomona Fair, Arleta, Calif., Oct. 30, Nov. 1	16,243	Jim Koop's Presents
10	\$1,482,710 \$175	BRUCE SPRINGSTEEN TD Banknorth Garden, Boston, Oct. 26-27	18,124	Tia Party Concerts
11	\$1,333,225 \$49,715	BRIDGE SCHOOL BENEFIT: DAVE MATTHEWS & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Oct. 29-30	30,801	Bill Graham Presents
12	\$1,315,882 \$115,550	EAGLES ARCO Arena, Sacramento, Calif., Oct. 19	12,938	Bill Graham Presents
13	\$1,304,995 \$150,840	EAGLES Oakland Arena, Oakland, Calif., Oct. 1	12,376	Bill Graham Presents
14	\$1,285,945 \$155	BRUCE SPRINGSTEEN Wachovia Spectrum, Philadelphia, Nov. 8-9	16,187	Electric Factory Concerts
15	\$1,095,296 \$110,100	AEROSMITH, LENNY KRAVITZ MCI Center, Washington, D.C., Oct. 2	12,501	This Cellar Door Co., Musicante Productions
16	\$1,093,538 \$149,215	EAGLES Indian Wells Tennis Garden, Indian Wells, Calif., Nov. 12	7,728	AEG Live, Avlon Attractions
17	\$1,055,260 \$115,210	EAGLES Auditorio Nacional, Mexico City, Oct. 6-7	12,507	OCESA Presents
18	\$844,833 \$125,115	ELTON JOHN Palladium, Memphis, Nov. 4	13,314	PACE Concerts
19	\$839,943 \$130,545	GWEN STEFANI, THE BLACK EYED PEAS Madison Square Garden, New York, Nov. 1	14,963	Non Delanier Presents
20	\$795,185 \$130,765	NINE INCH NAILS, QUEENS OF THE STONE AGE Madison Square Garden, New York, Nov. 2	14,489	Non Delanier Presents
21	\$765,171 \$126,000	EAGLES Arlene Schnitzer, Monterey, Mar. 10, Nov. 4	8,356	Super Comedies y Deportes SA DE CV
22	\$763,015 \$105,015	BRUCE SPRINGSTEEN BorgWarner Park, Atlantic City, Nov. 3	9,619	Electric Factory Concerts
23	\$752,845 \$125,545	HILARY DUFF Coliseum de Puerto Rico, Hato Rey, P.R., Nov. 1	9,041	Rompooles (Cesar Sanz)
24	\$704,039 \$115,500	GWEN STEFANI, THE BLACK EYED PEAS Wachovia Center, Philadelphia, Nov. 6	13,530	Electric Factory Concerts
25	\$688,490 \$60,415	GWEN STEFANI, THE BLACK EYED PEAS TD Banknorth Garden, Boston, Oct. 31	12,083	Tia Party Concerts
26	\$646,899 \$120,715	GWEN STEFANI, THE BLACK EYED PEAS Kia Center, San Jose, Calif., Nov. 16	12,595	Jam Productions
27	\$541,491 \$109,515	NINE INCH NAILS, QUEENS OF THE STONE AGE Wachovia Spectrum, Philadelphia, Nov. 3	12,350	Electric Factory Concerts
28	\$492,324 \$109,500	VICENTE FERNANDEZ, ANA BARBARA American Airlines Center, Dallas, Oct. 30	6,577	Hausier Entertainment
29	\$489,398 \$47,500	GREEN DAY Circuit Entertainment Center, Nashville, Oct. 16	10,521	AEG Live
30	\$453,905 \$45,300	NINE INCH NAILS, QUEENS OF THE STONE AGE Bell Center, Montreal, Nov. 11	9,894	Smart Entertainment Group, House of Blues Canada
31	\$452,409 \$100,500	VICENTE FERNANDEZ, ANA BARBARA Toyota Center, Houston, Oct. 29	5,837	Hausier Entertainment
32	\$439,399 \$60,300	EDGEPFEST: AUDIOSLAVE, BOYS UNIT & OTHERS Ogden Music Centre, Dallas, Oct. 23	11,354	House of Blues Concerts
33	\$424,432 \$76,516	BRUCE SPRINGSTEEN Wachovia Center, Philadelphia, Oct. 24	5,712	AEG Live
34	\$413,755 \$45,000	SCORPIONS Glen Echo, Chihuahua, Mexico, Oct. 23	12,500	OCESA Presents
35	\$405,384 \$105,780	BACKSTREET BOYS, JESSE McCARTNEY Point Theatre, Dublin, Oct. 23	8,148	Athen Promotions

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BY BRIAN GARRITY

John Rudolph



they always come back to the catalog to justify the valuation. Catalogs are not going to grow as much as they used to, because more artists want to own their own rights and fewer artists are going to be on major labels. So there is going to be a vortex of recorded music and publishing rights that are going to have to be administered and serviced by other companies, whether it's marketing or distribution or whatever.

Q: How does the quality of music affect catalog valuations?

A: The problem we have—and no one knows the answer for sure—is, What is an evergreen? Who are the Led Zeppelins, the U2s, the Rolling Stones of today? You would be hard-pressed to put your finger on that today. Look at the 1990s. Who are the legendary artists from the '90s? It's a tough thing to identify.

Q: How are valuations changing?

A: Valuations have settled into a range based on the size of the catalog and the quality of the assets. If a catalog is making over \$3 million [in] net publishers share, it is probably going to drive a multiple in the 14- to 18-times NPS range. Anything \$3 million [down] to \$1.5 million NPS, you are looking at 10 to 13; \$500,000 to \$1 million is eight to 10.

Q: What type of assets are available?

A: The days of the \$3 million NPS catalogs are scarce. At the next tier there are a lot of things. But a lot of investors won't go after it because when they look at the cost of acquiring it, their returns do not look as good. In the short term, there is some issue in that.

John Rudolph specializes in bridging the gap between the financial world and music companies.

The founder and president of Music Analytics, an Aspen, Colo.-based boutique firm providing advisory services to buyers and sellers of music publishing and recorded-music assets, Rudolph has been involved in many of the major music catalog sales of the last three years.

Since 2003, he has advised Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings; the Edgar Bronfman Jr.-led investor group on its acquisition of Warner Music Group; DreamWorks Music Publishing on its sale to Dimensional Associates; and Compendia Music on its sale to Sheridan Square/Artemis.

Rudolph first made a name for himself as CFO of Windswept Pacific, where he helped engineer the 1999 sale of Windswept to EMI Music Publishing for a reported \$200 million. That deal set the stage for Music Analytics, which he formed in 2001 to help clients prepare, negotiate and close a sale or purchase.

"Our goal is helping the two sides understand each other," Rudolph explains. "It is an extremely fragmented market. The channels . . . for making a property available are pretty limited."

Music Analytics also is expanding its business development services, helping companies in areas like peer-to-peer technology get off the ground.

HIGHLIGHTS

JOHN RUDOLPH

1995: Joins business management firm Johnson Management Group, serving L.A. Reid, LaFace Records, Tony Rich, Darryl Simmons, Collective Soul and others and managing Stiff Shirt Music Publishing for Reid

1996: Assists in the creation of Hitco Music Publishing, a joint venture between Windswept Pacific and Reid

1998: Joins Windswept Pacific as CFO

1999: Leads negotiations with Windswept CEO Evan Medow and attorney John Frankenheimer on the sale of Windswept to EMI Music Publishing for a reported \$200 million

2001: Founds Music Analytics

2003: Advises Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings

2004: Advises on the private equity-led purchase of Warner Music Group and the sales of DreamWorks Music Publishing and Compendia Music

There has been a lot of quiet money in the market.

Q: How is finance looking at the music market?

A: Investors are looking at ways to unlock and utilize music assets. A lot of times they are looking at doing it in partnership with the asset holder, rather than through a purchase. As the record business becomes more focused and hit-driven, there are a lot of assets sitting out there. Investors are saying: "You have these rights, they generate this amount of money. What are the requirements to change the earnings on these assets?"

Q: What are some other investment approaches to music?

A: The other thing you are seeing is service-driven ideas. There are a couple of different private-equity plays focusing on the service business. They're looking at very mundane things like data processing and analytical work. They are also looking at traditional businesses in music publishing, like administration.

Q: What is the attraction to those parts of the music business?

A: Financial players are looking for opportunities with meaningful growth. They say, "OK, if I'm not going to own iTunes, somebody has to provide this other level of service, too." It is transactional-based, there has to be an opportunity.

Q: What is the impact of the presence of private-equity investors on the music business?

A: In the past, there was a certain amount of underwriting of important music by record companies that maybe didn't sell a lot. The underwriting of that music has taken an impact. It can be painful for artists who had been subsidized by majors in the past. But whenever the labels tighten up like that, it creates an opportunity for more niche-oriented labels who want to be in that business.

Q: What becomes of the independent artist in a music business

shaped by private equity?

A: A lot of artists are going to want to control their own rights. In the future, there is going to be a volume of different services that are available to the artist, almost like on a menu. On top of publishing administration firms, there are going to be things like marketing firms and individual distribution companies. The artist is going to be able to choose the people that have the expertise in their particular niche and that they want to work with going forward. It's not going to be all in one bundle.

Q: How significant is that change?

A: That's a big issue: How does the artist control rights and the record company still make money? A lot of time the value of a record company is based on the catalog. If you look at what the analysts say about the public companies,

Q: How has the demand for music assets evolved in recent years?

A: It has really grown with the enlightenment of the publishing business. Demand has increased in parallel with the mergers and acquisitions activity in publishing over the last three years, and also with the entry of private-equity money into the music business.

Q: How did Time Warner's sale of Warner Music Group affect private equity's interest in the music business?

A: The Warner Music Group deal turned a lot of private-equity investors' attention to music. Prior to the WMG deal, if you were shopping a decentralized music company, there was a list of 15 people you could go to between industry and money people. Now, that list is about 50—and it's domestic and foreign. Today, if you are shopping a deal, you are dealing with investors in the U.K. as well as Australia and, in some cases, Germany too.

Q: What do you expect for the pace of deal flow?

A: At the end of this year, early next year, you are going to see a flurry of announcements.

SKYHIGH

MUSIC BUSINESS SEEKS ITS OWN WINDFALL AMID SATELLITE RADIO'S SPENDING SPREE

BY BILL WERDE, WITH REPORTING BY
SUSAN BUTLER AND TONY SANDERS

In October 2004, Sirius Satellite Radio convinced shock jock Howard Stern to leave terrestrial radio, luring him away with promises of glorious freedom of speech and ungodly amounts of money: half a billion dollars for five years.

The world took notice. Sirius and its larger competitor XM Satellite Radio, still well in the red roughly four years after their respective launches, clearly had the capital to steal terrestrial radio's top talent.

Perhaps no one took a greater interest, however, than the music industry. No doubt, many executives scratched their heads while doing some quick math. Stern got \$100 million per year for five years from one satellite company. Sirius and XM, it has been widely reported, have paid labels and artists a lump sum of only \$80 million. As in both companies, combined. As in, total, for a period that stretches from launch to the end of 2006.

By the music industry's timetable, that means negotiations are just around the corner.

"We have seen what Sirius has paid for Howard Stern and what both services have paid for baseball, football and other content," SoundExchange executive director John Simson says. "And we know that the music, the single most important reason people subscribe, is even more valuable."

Most record industry executives surveyed by *Billboard* echoed the sentiment, and they probably have a point—and an opportunity. The labels and satellite companies are already turning their thoughts toward negotiations; moving forward, a recording royalty rate will be established to pay labels and artists.

Terrestrial radio does not pay a sound-recording performance royalty, but the Digital Performance Right



From left, Howard Stern (\$500 million), Martha Stewart (\$30 million) and the NFL (\$220 million) represent a few of the big-name brands receiving top dollar from satellite broadcasters.



in Sound Recordings Act and the Digital Millennium Copyright Act in the mid-1990s established such a payment for digital transmissions. In 2000, the Recording Industry Assn. of America created SoundExchange to collect and negotiate those royalties; it spun off from the RIAA in 2003. SoundExchange will sit across the table from satellite radio executives when negotiations begin, likely some time in January.

"XM and Sirius pay what are presumably marketplace rates for content that is not subject to statutory licensing, such as Howard Stern," SoundExchange general counsel Gary Greenstein notes. "And while the statute doesn't require a marketplace rate [for music], there is nothing that prohibits one."

The majors gave away the music store, so to speak, in 2002, negotiating a flat rate to give then-fledgling satellite companies some fiscal room to breathe. Now, record executives and collecting societies are marveling at satellite's cardiovascular health.

Publicly, Wall Street analysts expect XM and Sirius to start generating positive cash flow around 2007 and for subscriber to keep growing at a fast clip. Long-range estimates for the combined subscription in North America center on 40 million individuals some time between 2010 and 2015. Currently, XM boasts more than 5 million subscribers; Sirius, 2.2 million. Laraine Mancini, chief broadcast securities analyst for Merrill Lynch, says she expects combined subscription for XM and Sirius to exceed 40 million, with the two satellites roughly at parity on numbers, some time around 2010.

"Now that their business is becoming more established and more secure, they can pay fairer compensation than they have," one major-label executive says. "They're underpaying the creators of the music that is one of the primary attractions for their service."

It is pretty clear that satellite radio is not compensating the music industry in line with music's presence on the broadcasts. XM, for example, offers 154 channels, 44% of which are music. Sirius breaks down even more favorably to music: More than half of its 120 channels are dedicated to it. One satellite radio executive, speaking on condition of anonymity, acknowledged that, excluding broadcasts of major news or such sporting events as the Super Bowl or World Series, music channels tend to generate the most listenership.

Several record industry executives pointed to an interview USA Today conducted with XM CEO Hugh Panero at the end of September. Referring to XM's sports programming, he said that "what people really love is music"—words that Panero will likely hear again, come negotiation time.

Yet satellite's cash outlay does not follow suit,

industry executives say. Satellite radio executives provide Wall Street with guidance that the two companies each pay about 7% of their revenue to the music industry.

Sirius' third-quarter report, released Nov. 1, revealed year-to-date revenue that slightly exceeded \$160 million. That would mean a music industry payday of about \$11 million. Assuming that publishers are getting about 3.5% of satellite revenue—not much of a leap, as terrestrial radio and webcasters pay about this amount—that means labels and artists would divvy up a little more than \$5 million.

That pales in comparison to some of satellite's most recent splashy deals. Sirius paid \$220

THE PATH OF RATE NEGOTIATIONS

BY SUSAN BUTLER

Jan. 1, 2007, may seem a long way away, and SoundExchange general counsel Gary Greenstein remains optimistic that rates can be negotiated. But if they are not, the rate-setting legal process can take two years. This is why negotiations will begin in earnest, soon.

XM, Sirius, Music Choice and Muzak will be lumped together for rate setting, Greenstein says. The Copyright Royalty Board—based in Washington, D.C., and empowered by copyright law to arbitrate copyright royalty rates—is expected to announce a rate review in January. Any affected parties have a month to file petitions and then three months to voluntarily negotiate the rates. If they cannot agree, they file "direct cases" with the CRB four to five months later.

The copyright royalty judges then permit the parties to conduct a discovery process to flesh out the reasons for everyone's positions. Afterward there is a mandatory settlement period of 21 days when satellite broadcasters and SoundExchange could further negotiate. If they still cannot agree on rates, there will be a hearing similar to a trial, which can take several weeks. Then there is a break of another month or two while the parties prepare for a rebuttal hearing.

After that hearing, there will be another break when the parties prepare the conclusions ("findings") that they hope the judges will make and the legal authority that supports these conclusions.

There is then another interlude for each party to respond to the other's findings. Sometimes the judges will ask for the parties' lawyers to present final arguments in person. The judges must then make a decision by Dec. 15, 2007. Typically it will take them about three months to write their report after the final arguments.

The decision may then be appealed to the federal Court of Appeals for the Washington, D.C., circuit.

million for five years of the NFL, and will pay NASCAR \$107.5 million for five years beginning in 2007. XM shelved out \$650 million for 11 years of baseball.

"I disagree with the premise of your question," Panero told a *Billboard* reporter when asked about the music industry's grumblings that satellite seemed less willing to pay for music than for sports and talk programming.

"XM has created one of the most important new revenue streams for the record industry as well as an important promotional platform," Panero says. "In fact, satellite radio is the single largest contributor of performance royalties to artists and record labels. . . . Obviously music is at the core of our offering to consumers. What we've been seeing lately is the usual saber rattling that precedes any renegotiation."

If recent negotiations between SoundExchange and other digital music services are any indication, Panero's assessment may prove a bit optimistic.

A rate dispute between SoundExchange and webcasters over royalty rates has now gone to the Copyright Royalty Board (see story, this page), and the music industry has never seemed more serious—some would say crazed—about getting new digital music services to replenish lost revenue from falling album sales. The Nov. 3 SoundExchange filing with the CRB seeks a minimum of 30% of webcasters' revenue—this compares with the 5.5% the Digital Media Assn. proposed in its filings and the current rate of 10.9%.

In Europe, terrestrial radio pays sound-recording royalties, typically between 4% and 5% of gross revenue, says Laurie Richardt, deputy general counsel for the International Federation of the Phonographic Industry. Satellite radio would be in line to multichannel music services, so he expects that rates should be substantially higher, since they offer 100% music without commercials.

Wall Street analysts who cover the satellite radio industry say it is difficult to pin down a relative value of music versus talk and celebrity programming for satellite radio. In part, this is because satellite radio does not publicly reveal or monitor—a la terrestrial radio's Arbitron measurements—what customers are listening to.

One analyst says, "In terms of listenership, music is probably getting the majority of the audience." Another says that music is worth a similar value to satellite as to terrestrial: "The only difference is that satellite companies are paying a lot more for talk and celebrity content."

"We certainly hope that an agreement can be negotiated in the marketplace between the satellite services and SoundExchange," Greenstein says. "But in the absence of a settlement, the arbitrators will set a rate that is appropriate. These services are certainly capable of paying marketplace rates, as their other deals for content have shown."

For an exclusive Q&A with XM CEO Hugh Panero, log on to billboard.biz.

Touring's

CLEAR CHANNEL
IS TAKING ITS
CONCERT
BIZ PUBLIC.
HOW WILL
IT CHANGE
THE INDUSTRY
THIS TIME?

BY RAY WADDELL
PHOTOGRAPH BY PENNY HOWLE

Clear Channel promoted this year's Coldplay tour of North America; it will work with the U.K. band post-spinoff in 2006.

As the world's largest live entertainment company prepares to step away from its parent into the great unknown, speculation is rampant as to how investors will respond and what the new landscape will look like for the touring industry.

While it appears some potential buyers have kicked the tires, offers to buy Clear Channel Entertainment never reached the \$2 billion price sources say parent Clear Channel Communications was asking.

As a result, CCE, currently operating as CCE Spino, will separate from CCC by year's end, when it will become a free-standing, publicly traded company under president/CEO Michael Rapino.

How much the CCE Spino spinoff will change the concert business depends largely on the capital structure of the new company and how Wall Street responds to an initial public offering.

Because of a Securities and Exchange Commission-imposed quiet period before the split, CCC and CCE Spino officials cannot comment on the IPO. Rapino, speaking publicly for the first time of the planned offering, stated Oct. 26 at the Billboard Touring Conference that the corporate spinoff would give the new entity "incredible new freedom to operate as a more nimble and dynamic young company."

Hopes are that the split will bring some stability to an industry that has been anything but since Robert Sillerman began consolidating promoters in the late-1990s rollout that created SFX. CCC purchased SFX in 2000 for more than \$4 billion.

Wall Street seems to consider the sell-off more a relief for the parent than an opportu-

nity to invest in an exciting new live entertainment company.

"We view the spinoff of the live entertainment division as a wise decision by Clear Channel management," says analyst Maurice McKenzie, VP of media research for Friedman, Billings, Ramsey & Co.

"The spin will allow Clear Channel senior management to focus on its core businesses—radio and outdoor—while allowing investors to diversify their own portfolios," he continues.

"As a stand-alone entity, we expect the entertainment division to continue to encounter the vicissitudes of a seasonal entertainment business, and [they] could see that volatility reflected in the stand-alone shares of Clear Channel Entertainment."

Many investors view CCC's move into the live entertainment market as a somewhat failed experiment or at best an unpredictable one.

"It's fair to say that Clear Channel encountered challenges monetizing cross-promotional synergies from the combination [with SFX] and that that has been a major impetus in unwinding this previous acquisition," McKenzie says. "To characterize [CCE] as an unprofitable business, I think, is unfair. But it's not a business I think you can reasonably forecast for multiple years because of the nature of the product that they sell, which is completely dependent upon artists' schedules."

Indeed, the slim margins and unstable nature of the live entertainment business may prove unpalatable for some investors. "We know that the underlying business has been a difficult business, in our opinion, to manage and has

shown much more volatility than Clear Channel's overall business," McKenzie observes.

However, Rapino and CCE Spino are moving to streamline the operation by laying off employees and closing unprofitable offices (billboard.biz, Oct. 20). Rapino said the changes would lead to "a much more focused approach to the business than what we've done in the last few years." Investor reaction is likely to be positive.

"This is a business that has to manage itself seasonally and through ups and downs in the entertainment calendar," McKenzie says. "As such, the company needs to be flexible enough to remove excesses to drive bottom-line profits."

Still carrying a heavy debt load as a hangover from the consolidation years, CCE has yet to show a profit. But when earnings before interest, taxes, depreciation and amortization are examined, the company can claim some positive performance numbers.

McKenzie says if one assumes that EBITDA accurately illustrates the operating cash flows of the business, CCE made \$150 million in '01, \$158 million in '02, \$191 million in '03 and \$156 million in '04, and is forecasting EBITDA of \$130 million this year—a decline that mirrors the overall industry slump.

"From an operating-cash-flow perspective, [CCE] hasn't been a money loser," McKenzie says. "But if you look at those numbers, you see a trend that isn't the best of trends. That implies to me something that is very difficult to manage."

True, under Rapino's leadership many believe some discipline has been brought to bear in terms of buying talent, which investors should view favorably. "The cost discipline is an import-

ant aspect to running a business like this and maintaining enough flexibility so that in lean years your expenses are properly aligned with your revenue opportunity," McKenzie says.

IPO EXPECTATIONS

Much depends on the results of the IPO and CCC's plans for capitalizing the new company. If CCE Spino begins its new life without being saddled with millions of dollars in debt, EBITDA might be a truer gauge of potential profitability.

"If we exclude debt and assume that the capital structure [of the new company] didn't include debt—which I'm not saying is my assumption—I think your profitability would have a much stronger relationship to EBITDA," McKenzie says.

In an April conference call, CCC CFO Randall Mays said CCE Spino would "be appropriately capitalized for its business and its growth needs." He added, "Levels in the amount of debt within CCE are going to be subject to capital market conditions closer to the execution of the spinoff."

So it does not seem likely that CCE Spino will be set entirely free from a mountain of debt. "My expectation is, what is good for Clear Channel shareholders also is good for those shareholders who will receive as a portion of their value the CCE spin," McKenzie says. "They're going to ensure that it is a capital structure that is appropriate for the volatility" in this market.

Even so, McKenzie does not sense huge anticipation on the part of investors regarding the CCE Spino IPO. "The buzz is really around the streamlining, as we see it, of Clear Channel

New Spin



Communications," he says. "We continue to see [CCE] as a somewhat volatile business. That said, it's going to have an appeal to investors that want that type of volatility in their portfolio."

Rapino sees decreased profits as more indicative of industry-wide artist-development problems rather than any flaw in the CCE Spino business model.

"We're up on per-show attendance, we're up on per-show profit, we're up on per-show exit surveys in terms of consumer satisfaction," Rapino said at the Billboard Touring Conference. "So we're making strides to do a better job at our venues; we just don't have enough shows in the pipeline to feed it continually."

The live entertainment business will closely watch the IPO, and no one is ready to make any predictions.

"It is hard for me to give you any type of analytical comment about the spinoff since I have no idea what the eventual market cap of the new entity will be and how deep their financial resources will be absent their \$800-pound parent," AEG Live CEO Randy Phillips says. "Rapino says it will be a 'more nimble and dynamic young company,' so I will take him at his word, since the predecessor was anything but."

NEW WORLD ORDER

Independent promoter Jerry Mickelson, a vocal opponent of CCE business practices who remains mired in a multimillion-dollar lawsuit with the company, has his doubts about how CCE Spino will fare in the IPO.

"While Rapino seems like a nice guy, I do not believe Wall Street will buy him, due to his

lack of experience in running a publicly traded company," says Mickelson, co-CEO of Chicago-based Jam Productions.

McKenzie, however, does not think Rapino's lack of experience steering a publicly traded company is much of a factor. "Rapino will have a challenge on his hands, whether he was a seasoned manager or otherwise in the CEO role," McKenzie says.

Whatever happens with CCE Spino, it's safe to say that the concert industry will change in 2006. If CCC will be able to focus more on its core businesses, so too will the newly spun live entertainment company.

"At the end of the day, we're a music company," Rapino said in New York. "We make 90% of our profit as a venue and music concert company."

Alex Hodges, executive VP at House of Blues Concerts, agrees the new Rapino-led company should be more focused. "The question will be about raising capital and their ability to make offers more representative of an artist's ability to draw in the marketplace," he says. "I think they will have to act differently in that sense."

If a "kinder, gentler" company culture emerges, competitors seem ready. "In my tenure at AEG Live, I have found that today's competitors are tomorrow's partners," Phillips says. "Hopefully, [CCE Spino] will operate in a less anti-competitive nature going forward and the industry will embrace that."

Rapino has hinted that the new company will be more cooperative, perhaps even opening up CCE venues to other promoters.

"At AEG Live, we are in many joint ventures with other players and have never excluded any-

one from using our facilities if they are the choice of the artist and their reps," Phillips says. "If this is the type of change Rapino is alluding to, we, speaking for AEG, will meet them with open arms and an open mind."

And as CCE Spino severs ties with its radio conglomerate parent, the relationships between radio and the concert industry at large may change, Hodges believes.

"I think the lack of synergy with radio that [CCE] experienced will probably change things in general in that the promoters and radio stations will have a more familiar, historic relationship," Hodges says. "Actually, that may improve things for all promoters, including [CCE] promoters."

Could there be a new promoter hierarchy among the big three? In terms of gross box office dollars reported, last year CCE was the No. 1 promoter at \$1.4 billion, followed by AEG Live (\$454 million) and House of Blues (\$250 million), according to Billboard Boxscore.

Phillips says AEG Live has already outlived the expectations of many and created healthy competition. "Many in the industry didn't think that AEG Live was here to stay and our private owner [billionaire Philip Anschutz] would tire of the tight margins and the inherent limitations in the business model we all operate under," Phillips points out. "Well, time has proven the naysayers wrong. In the future, Spino will always be the No. 1 company in our business just by size and sheer volume, and AEG Live will continue to be that more 'nimble' and creative out-of-the-box-acting No. 2."

Hodges agrees the hierarchy will remain the

same, providing CCE Spino is properly capitalized. And if the company does not raise the necessary capital? "Then you'll see the landscape change significantly," Hodges says.

For now, Mickelson is one who believes consolidation has hurt the concert business and will continue to do so. He and some other independence believe that corporate promoters, primarily CCE, have led to talent costs out of reach of local promoters, resulting in higher ticket prices, poorly promoted shows and stagnant artist development.

But other indies, including Gregg Perloff, president of Another Planet Entertainment in San Francisco, find Rapino's leadership refreshing.

"I don't feel that Draconian influence that used to be there" at CCE, Perloff says. "I get the sense that they're trying to run the company in a very proper way. It just gives them a chance to be successful."

As he stated at the conference, Rapino is convinced consolidation is natural and CCE has fostered artist development.

"We do more club and theater shows than anyone else in the world," he said. "In 2004 we lost close to \$100 million at the door. This year we lost probably \$50 million at the door. So if there is someone else in this room that subsidizes music and young artists to that level, stand up."

And on the topic of consolidation, Rapino added, "In five years, regardless of consolidation, we seem to still get 61 million fans coming to the shows, and we still do over 15,000 shows a year with 4,000 artists coming to the [CCE] store for some value."

an Hawkins, guitarist for U.K. band the Darkness, is blunt about his group's career.

"Half the people absolutely cannot bear us and think we're a joke, and the other half absolutely love us and think that we're the saviors of rock'n'roll," he says.

"But really, quite honestly, we couldn't give a shit either way, you know? As long as our fans are happy and we make good records that our fans really enjoy, the rest of it doesn't really matter."

Anyone who ate up the over-the-top classic rock style of the band's debut, "Permission to Land" (Must Destroy/Atlantic), will love "One Way Ticket to Hell... and Back." Hawkins, his younger brother Justin (vocals/guitars), Ed Graham (drums) and Richie Edwards (bass) present more guitar solos, feistier singing and arena-ready choruses on the sophomore album, due Nov. 28 internationally and Nov. 29 in the United States through a multi-album deal with Atlantic.

A generous recording budget allowed the Darkness room to experiment, and orchestration, panoplies and bagpipes flesh out what Justin calls "a massive, massive rock album."

The band's party-time sound is intact (listen to "Knockers" or "Is It Just Me?") but some lyrics focus on not-to-upbeats topics like hair loss ("Bald") and drug-induced heart attacks (the title cut).

The subject matter reflects Justin's perspective, which is that of the average Joe. "I think people can't relate to singing about being in the back of a bus and being jaded and things like that. What made us popular in the first place is we have normal problems," he says with a laugh.

The Darkness is strongly influenced by Queen. Detectors who think the quartet is imitating the legendary group will surely howl about the band's choice of producer: Roy Thomas Baker, who helmed such Queen masterpieces as "Bohemian Rhapsody." The band picked Baker after he and Dan met and hit it off at a Los Angeles party, not because it wanted to ride someone's musical coattails.

"We're confident, and our souls are clean," Den says. "We're not retroactively, and we don't steal from people. We're heavily influenced, as every other band is, by our peers. It's just great to work with someone like Roy, and he's got the experience to just do everything."

The band will not try to win over its critics, either. Justin says, "We could try and do something serious, and then we'd end up serious and holier than thou and more ambiguous and less in your face... If we did that, people would go, 'Ah, look at that, they sold out.' They've never stood by their principles." So we just do what we do."

Countering the critics are the 683,000 U.S. fans who bought "Permission to Land," according to Nielsen SoundScan. (The album has sold 3 million-plus copies globally since its July 2003 release, according to Warner Music International.)

In fact, the Darkness is one of the few British bands in recent years to make waves on the U.S. side of the pond. Industry observers believe that is largely because the music is about having a good time.

Active rock WITY Baltimore PD Dave Hill says that some listeners are tired of the "oh, woe is me" stories that dominate the genre. "Suddenly we're allowed to have fun again," he says. "Suddenly it's fun to go to a show."

Since its Oct. 3 release, reaction to "One Way Ticket" has been mixed. It has gained airplay, but as of this issue, it has not charted. Atlantic says it has just begun a serious radio push for the single.

Joe Bevilacqua, Clear Channel director of FM programming for Denver, including modern rock KTCR, says he has not "heard of anybody losing their cookies to jump on this record." He calls it a fun song, but the buzz surrounding it "is a lot less enthusiastic" than it was for the Darkness' hit "I Believe in a Thing Called Love."

Mainstream rock WXRK (K-Rock) New York, which is known as the first U.S. station to back the Darkness, is spinning "One Way Ticket" 10-15 times per week. Assistant PD/music director Mike Peer thinks the single and album are "fantastic." However, he says that this time there is less of a reaction to the band because its fans knew what to expect. And, he says, "there's not a ton of new believers."

Atlantic executives say an integral part of marketing and promoting "One Way Ticket to Hell... and Back" is getting press, retailers, radio and fans to hear the entire album. That is where the internet comes in.

Atlantic senior VP of marketing and artist development Livia Tortelli says myspace.com is an essential part of the launch. It premiered the single Oct. 4, and starting Nov. 22 will begin streaming the full album. An iTunes "tune book" containing

U.K. ROCKERS GET SERIOUS, JUST FOR THE FUN OF IT

BY CHRISTA TITUS
PHOTOGRAPH BY SIMON SONGHURST

video footage and artwork will be available, and there will also be a contest with the winner flying to London to see the Darkness perform.

The video for "One Way Ticket" is another key element that will be pushed to many lifestyle channels. Fuse is a big target. "The video is going to explain what they mean and what they represent," Tortelli says. "They represent fun, but they're also a serious rock band."

The band is doing numerous interviews, with such magazines as Rolling Stone and Maxim providing coverage, as well as reaching out to musician-oriented publications like *Guitar One*. There is an extensive co-op campaign for the fourth quarter; advertising will continue through January and February to sustain the album's momentum as the band prepares for a U.S. tour around March. Another contest will be held in conjunction with K-Rock and e.U.S. record release party.

Atlantic Records chairman/CEO Craig Kallman declines to set specific sales goals for the release. "Obviously, the goal is to grow their fan base or extend further beyond what we accomplished the first time around," he says.

Madonna, Depeche Mode and Destiny's Child are among the heavyweight vying for attention with new releases in the fourth quarter, but Kallman and retailers think the Darkness can hold its own.

"I don't think it's a risk at all," says Tony Castillo, rock buyer/product specialist at Tower Records at Lincoln Center in New York. "It's better that they put it out now instead of in the

spring time, when traffic actually dies down."

Jerry Suwaz, division merchandise manager for music at Virgin Entertainment Group, says, "Musically over the last one, I think it's much better. The production's better, the song structures are better. It's just [that], you know how fickle the public can be."

WMI executives are confident the album is set for a healthy chart run.

Atlantic U.K. managing director Max Lousada says the band "delivered a mature, hits-driven record that can maintain their existing fan base, that can grow the rock audience and that can compete on a global platform."

In September, Lousade was quoted as saying, "We have to get the message across that this is the biggest rock record of the last decade—and it will be!"

Asked about the statement, Kallman says, "I totally understand Max's bravado, because he's got a singularly unique group that really I think's made an album that stands out from the pack."

That the Darkness is Britain's pre-eminent new rock act was confirmed when it won three Brit awards last year. Album shipments have reached six-times platinum (1.5 million-plus copies) at home, according to Atlantic U.K.

Despite the strong sales, sections of Britain's notoriously trend-conscious music press still consider the band a tongue-in-cheek novelty act and downplay prospects for repeat success.

At home, the band has had a particularly difficult relationship with weekly music magazine NME, which gave the Darkness poor reviews early in its career. The band was nominated in four categories at the 2004 NME Awards but failed to win any of them.

Lousada is confident the Darkness will again triumph. "When we first signed them, people didn't think they would sell an album," he says. "They went and sold 1.5 million in the United Kingdom... People said the band wouldn't be able to sell tickets, and they went on to multiple eras and headline [Britain's annual] Reading Festival. People say they aren't going to be able to do a follow-up record. They're always being second-guessed, but the band have always out-proven the detractors."

The perception of the band elsewhere tends to be "less cynical" than the attitude in some quarters of the British press, WMI executive VP of marketing John Reid explains. WMI is working "One Way Ticket to Hell... and Back" with a back-to-basics approach. So far, Reid says, the radio reaction in several markets has been strong.

"This is marketing a rock band. We're not trying to be too clever on this. It's really a matter of getting it out on the street now," Reid says. "We had a record that was delivered fairly late. It literally came out of mixing in L.A., and boom, we're in play. We're trying to do it as straightforward as possible—record marketing and tour marketing, in that order."

Aside from North America and the United Kingdom, major markets shaping up for the release include Japan, Australia and northern Europe.

"Most of Europe has its hand up for this record. It's a matter of getting access to the band's time for promotion," Reid says.

The single "One Way Ticket" has attracted A-list rotation on BBC Radio 1, Britain's leading top 40 national station, and alternative Xfm, and is in rotation at Virgin, Capital and Radio 2, among others in the United Kingdom.

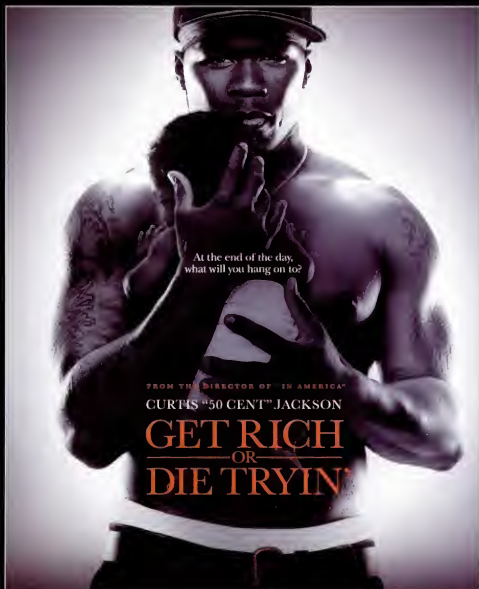
The Darkness will perform a handful of U.K. shows prior to Christmas and will embark on an extensive tour of Europe, North America and Asia in the first and second quarters of 2006, beginning Feb. 4 at a 8,500-capacity venue the Point in Dublin.

Additional reporting by Lars Brandell in London.

DARKNESS



Quincy,
Congratulations on all
that you have achieved.
Paramount Pictures is proud
to be your partner on
"Get Rich or Die Tryin'."



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STARS

NEW MILESTONES
ON A SIX-DECADE
JOURNEY FROM
BEBOP TO HIP-HOP

QUINCY JONES

BY GAIL
MITCHELL



"When I hear the words 'That's never been down,' I and other [people] throw some meat." From "Q: The Autobiography of Quincy Jones"

Six decades into a career that spans the history of American music, Quincy Jones remains hungry for more. His declaration in his 2001 autobiography certainly explains what makes this legendary music man tick.

But it does not really do justice to Jones' colorful musical journey, whose milestones range from gigging as a trumpeter with bandleader Lionel Hampton in 1951 to his latest achievement, scoring 50 Cent's new autobiographical film "Get Rich or Die Tryin'."

To mark Jones' 60th anniversary this year, Qwest/DreamWorks/Universal Music Enterprises recently issued remastered versions of five key albums that feature him as a performer and/or producer: "Back on the Block," "Q's Jook Joint" and "From Q, With Love," and the soundtracks to "The Color Purple" and "Boyz n the Hood."

continued on p.38

FROM BEBOP TO HIP-HOP (cont.)

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And that is still not counting the 27th Grammy Award winner's forthcoming new album, "Po No Mo," on Interscope, featuring collaborations with Jermaine Dupri, Jamie Foxx and Snoop Dogg. Or co-producing the Broadway-bound musical version of "The Color Purple," a project that reunites him with production partner Oprah Winfrey.

From bebop to hip-hop: Talk about bridging the generation gap. Very few musicians from that era—only Miles Davis comes to mind—have been able to make that kind of transition. The ability to grow beyond his creative nexus while remaining a contemporary influence speaks volumes about Jones' musical calling.

"I've never known anyone whose DNA looks like a music staff; G clefs and C notes everywhere," quips Lesley Gore, whose early hits were produced by Jones.

Sporting a middle name that was a portent of the music to come, Quincy Delight Jones Jr. was born during the Great Depression on March 14, 1933. Home was the south side of Chicago. Dad was a master carpenter; mom was a smart and musically talented woman whose mental illness unfortunately led to confinement in a hospital.

At the age of 10, Jones relocated to the Seattle suburb of Bremerton with his father, brother Lloyd and a new stepmother. The music bug bit him hard in elementary school, where he joined the choir and the band. His main instrument at first was the trombone. But that eventually gave way to the trumpet, which was a gift from his father.

The musically precocious Jones began tinkering with writing and arranging music as early as 13, grabbing pointers from touring musicians making stopovers in Seattle, like fellow trumpeter Clark Terry and bandleader Count Basie. It was around this time, too, that he first met another local singer/pianist who was two years his senior: Ray Charles. Teaming up to play club and wedding gigs, the duo formed an enduring friendship that lasted until Charles' death in 2004.

Jones' musical education began in earnest in 1950. The 17-year-old high-school graduate had won a scholarship to Boston's Berklee College of Music (then known as the Schillinger House of Music). There he met bassist Oscar Pettiford, who asked Jones to write some arrangements.

With Pettiford in New York, he met Davis, Charlie Parker and Dizzy Gillespie, among others. However, he dropped out of Schillinger after accepting bandleader Hampton's offer to go on the road.

"There was something that was placed in him as a child," producer Rickey Minor says, "something in his spirit that won't recognize the word 'no.'"

The Hampton experience opened the

door to various opportunities as a freelance arranger. As the '50s progressed, so did Jones' list of credits while based in New York: Charles, Tommy Dorsey, Clifford Brown, Count Basie, Duke Ellington, Dinah Washington and Cannonball Adderley.

In 1956 it was back on the road for the 23-year-old, this time as musical director/arranger with Gillespie's band on a U.S. State Department tour of the Middle East and South America.

A year later, after recording his first albums as a bandleader for ABC Paramount Records, Jones' musical curiosity and wanderlust kicked in again. Relocating to Paris in 1957, he studied composition with the famed Nadia Boulanger and also doubled as music director for Mercury Records' French distributor, Barclay Records. From there he was tapped as musical director of Harold Arlen and Johnny Mercer's jazz musical "Free and Easy."

The show's European tour closed in Paris in 1960, before finishing its run. But the experience gave Jones yet another idea.

He assembled his own 18-member big band, culled from the Arlen show. European and American tours that followed earned acclaim, but not enough cash to sustain their momentum. (Band members' families came along on the road, boosting the costs of the tours.) That is when an in-debt Jones grabbed a life preserver from Mercury Records co-founder Irving Green.

Green recruited the bandleader in 1961 to do A&R for Mercury. Jones made history the next year when he earned a promotion to VP—the first black person to hold a VP post at a white-owned record company.

While at Mercury, Jones donned several hats: producer, arranger, touring musical director. He also staked his first claim in the pop realm with 16-year-old Gore, producing her 1963 hit "It's My Party."

He was "masterful at finding material," recalls Gore, who last worked with Jones in 1976 on her "Love Me by Name" album.

But Jones and Gore almost missed their chance to make "It's My Party" a hit. The great multitalent had recorded three songs at Bell Sounds Studios in New York with the young singer; "It's My Party" and two songs written by Paul Anka. He was soon due to head off for a six-week tour in Japan.

Gore picks up the story from here: "I went home after the session, and Quincy went to Carnegie Hall for a Charles Aznavour concert. Phil Spector arrives there as well, running up to Quincy to tell him he was going to record one of the best songs he'd heard, with the Crystals, 'It's My Party.'"

"After sitting through the concert, Quincy ran back to Bell, grabbed the tape and woke up Phil Ramone. They ran off 100 acetates that were put in



Jones' longtime colleagues have included Ray Charles, top, a friend since his teen years, and Frank Sinatra, bottom, for whom he produced the acclaimed 1984 album "L.A. Is My Lady" for his Qwest label.

the mail that Monday morning to the top radio stations."

By the time Jones had returned from Japan, Gore's record had shot to No. 1 on The Billboard Hot 100.

That was not enough. Soon Jones was eyeing yet another transition, this time into film soundtracks.

Drawing upon the training he received in orchestration and composition under Boulanger in Paris, Jones accepted an invitation from director Sidney Lumet to score his film "The Pawnbroker."

His success with the project prompted Jones to leave Mercury and relocate to

Hollywood in 1965 to pursue more film scoring work—an arduous battle then for its lack of African-American composers and arrangers.

With the support of such key figures as composer Henry Mancini and jazz artist Benny Carter, Jones slowly broke down the color barrier.

In addition to scoring such films as "Mirage," "The Slender Thread" and "In Cold Blood," he wrote and produced signature theme songs for TV's "Sanford and Son," "Ironside" and the 1969 incarnation of "The Bill Cosby Show."

But it was his continued >>>p40

"Through the years, you've had my back and I've had yours."



Love always,

Skunk

(aka Lionel Richie)

FROM BEBOP TO HIP-HOP (cont.)

from >>p38

score for the 1967 Sidney Poitier film "In the Heat of the Night"—featuring Charles' unforgettable rendering of the title song—that became a major milestone for Jones. It also forged another long-lasting professional and personal friendship with neighbors Marilyn and Alan Bergman, who wrote with him on the film.

Alan Bergman reflects: "What makes him unique? Whatever workplace he's in, whether a studio or at a dinner table, he constructs an environment filled with love. And that brings out the best in people."

The late '60s and '70s found Jones recording a host of A&M-issued albums popular among the urban cognoscenti: "Walking in Space," "Gula Matari," "Smackwater Jack" and "You've Got It Bad, Girl" (on which he sang).

He achieved crossover success with 1974's "Body Heat," which hit No. 1 on the *Billboard* R&B album chart and No. 6 on the pop album chart.

Meanwhile, Jones' social consciousness increased. He became a major supporter of Dr. Martin Luther King Jr.'s Operation Breadbasket, served on the board of the Rev. Jesse Jackson's PUSH organization and furthered appreciation of African-American music and culture by helping establish the Institute for Black American Music.

Then in 1974, Jones suffered a cerebral aneurysm. He defied death, thanks to two neurological operations.

He returned to the R&B and pop album charts in 1975 with "Mellow Madness" and wrapped up his A&M contract with "I Heard That!," a soundtrack to the landmark miniseries "Roots"; "Sounds . . . And Stuff Like That!"; and "The Dude."

In 1978, Jones decided to follow the yellow brick road, accepting Lumet's invitation to score his film "The Wiz." During his work on the film, Jones worked for the first time with a young Michael Jackson. The connection would prove momentous. "Everyone at CBS didn't want Quincy to do [Michael Jackson's album] 'Off the Wall,'" record industry veteran Clarence Avant recalls. "They thought he was too jazzy. But history was made."

While "Off the Wall" was a hit—it peaked at No. 3 on the *Billboard* pop album chart in 1979—no one could have dreamed of what Jones and Jackson would accomplish together next.

The pair returned in 1982 with the landmark album "Thriller." The best-selling album in pop music history, "Thriller" spun off an unprecedented six top 10 singles including "Billie Jean" and "Beat It." According to the Recording Industry Assn. of America, the album has sold 27 million copies—and that is just in the United States.

Three years later the duo collaborated again, this time eliciting the help of Lionel

Richie and a host of superstars who memorably were asked by Jones before a recording session to "check their egos at the door."

The result? "We Are the World," the USA for Africa benefit single, which went on to earn Grammy Awards for record and song of the year and set a new standard for pop activism.

But the indefatigable Jones was still hungry. And now he had a label to run, Qwest, distributed through Warner Bros.

ple take notice. It made them say, 'There's something about this record.'"

Another key Qwest release came in 1984 with Frank Sinatra's album "L.A. Is My Lady." They had previously worked together with Count Basie some 20 years earlier for Otis Blue Eyes' seminal "It Might As Well Be Swing," which featured their still-tasty take on "Fly Me to the Moon."

In addition to Sinatra, Qwest served up albums by Jones himself and releases by artists conducting a diverse range of

berg says. "He is beyond icon. He floats in a whole different realm."

That was apparent in 1989 when Jones released the platinum album "Back on the Block." The project saw him doing what he does best: molding a diverse array of talent into a combustible yet cohesive mix.

The title track, for example, brought together rappers Ice-T, Melle Mel, Big Daddy Kane and Kool Moe Dee with singer Twinn Campbell, gospel's André Crouch, jazz man Joey Zawinul and Jones' own son, GD3. The album won seven Grammy Awards.

"Quincy sees no musical boundaries," producer Minor reflects. "It's not about R&B, rap, pop, jazz, Latin or country. He just sees music."

After staging President Bill Clinton's 1993 inauguration concert, "An American Reunion" with TV executive David Salzman, he and Salzman formed Quincy Jones/David Salzman Entertainment.

The two then partnered with Time-Warner and launched ventures including hip-hop magazine Vibe and hit NBC-TV series "The Fresh Prince of Bel Air" starring rapper/actor Will Smith. Ever the businessman, Jones also set up Quincy Jones Music Publishing and Qwest Broadcasting.

"He's one of the few entertainment geniuses I've ever been exposed to," "Soul Train" founder Don Cornelius says. "And it doesn't in any way go to his head."

On the contrary, Jones has found time to focus on the needs of others. One of the projects close to his heart is the Quincy Jones Listen Up Foundation. It was created to foster initiatives and programs to empower and inspire children around the world.

In 2004 Jones and the Global Forum produced "We Are the Future." A musical celebration of peace and hope for children, the event was staged at Rome's Circus Maximus and broadcast to 167 countries. Among the performers and celebrities on hand were Alicia Keys, Carlos Santana, Josh Groban, Winfrey and Angelina Jolie.

In Cambodia this year, Jones' foundation launched the Q Prize, a leadership and awards program honoring young visionaries in six regions.

"He's not only in touch with the world; he's the world figure because he is of the world, promoting world peace and understanding," songwriter Marilyn Bergman says. "The only other person I can think of with this global vision in music is Bonó."

As he marks his six decades in music, "Quincy is always busy with 1,000 ideas," longtime friend and colleague Avant says. "He's a true legend who's very curious about everything but doesn't have to prove anything to anybody. Let's just face it: Quincy is brilliant."

Additional reporting by Joy Mitchell in Los Angeles.



'Everyone at CBS didn't want Quincy to work with Michael Jackson. They thought he was too jazzy.' —CLARENCE AVANT

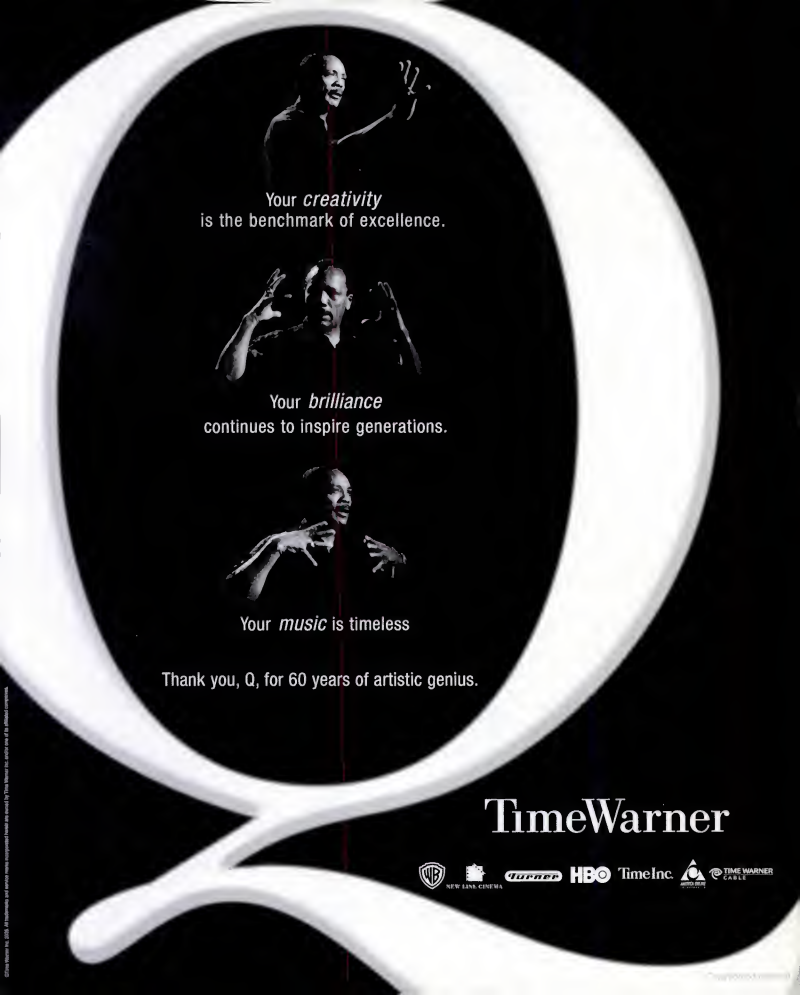
The Qwest label debuted in 1980 with George Benson's album "Give Me the Night." Featuring Patti Austin, the Brothers Johnson, Herbie Hancock and others, the album was recorded in a then-new digital process called Soundstream.

"Quincy is not afraid to try anything new," Benson says. "Later he told me he wished he hadn't used the process because the album would have sounded better on analog. But it did make peo-

ple ranging from gospel and jazz to rap and pop.

In 1985, Jones expanded his repertoire yet again, co-producing his first feature film, "The Color Purple." Steven Spielberg directed the screen version of the acclaimed Alice Walker novel with two actors making their feature film debuts—Winfrey and Whoopi Goldberg.

"Quincy brings a cachet that is experience-filled and story-filled," Gold-



Your *creativity*
is the benchmark of excellence.



Your *brilliance*
continues to inspire generations.



Your *music* is timeless

Thank you, Q, for 60 years of artistic genius.

TimeWarner



QUINCY JONES:

UP FROM THE 'HOOD AND GIVING BACK

BY TAMARA
CONNIFF



Quincy Jones is getting on a plane to Cambodia in five hours. He is leading a coalition in conjunction with UNICEF to bring attention to the region's desperate need for health care.

While there, he will present his inaugural Q Prize—an accolade to recognize young leaders, who in many ways just like Jones, are overcoming what many consider insurmountable odds to help their people and country.

It is all part of his Quincy Jones Foundation, a nonprofit whose mission it is to "foster a global dialogue" and help children have better lives all over the world. Jones has partnered on numerous global charitable projects with U2's Bono including Live 8.

"From Mozambique to Bolivia and the Ivory Coast, it just blew my mind what you can do if you just try," Jones says. "We're just a raggedy Irish rock'n'roller and a bow-legged bebopper from Chicago with no agendas making a difference. It's a nice feeling. It's good to give back, especially if you've become successful. Giving back is important."

Jones says he loves to travel for his causes because it opens his mind and creativity. It also reminds him that there is something much bigger than himself.

His friend, jazz great Ben Webster, gave Jones the advice of a lifetime when he said, "Young blood, wherever you go in the world, eat the food the people eat there, listen to the music they listen to and learn 30 or 40 words of each language." Jones says he took Webster's words "very, very seriously," and now he can converse in a number of languages, from Spanish to Greek.

In preparation for his Cambodian trek, Jones had been working to get the score done to 50 Cent's film "Get Rich or Die Tryin'." He has just wrapped his new album, "Po' No' Mo' No'" —a tribute album of his greatest hits recorded by some of today's top talent. In addition, he is producing an animated series titled "The Dude" for MTV and producing the Broadway version of "The Color Purple." In his spare time, Jones has an endorsement deal with SLS Speakers. They have even produced a special product called the "Q Line," a high-end home sound system with recording studio quality.

Jones is 72 years old and shows no sign of slowing down. His work and passion keep him young at heart.

How was working on the 50 Cent film "Get Rich or Die Tryin'?"

Amazing. You have probably the biggest rapper in the world, who is also a nice person, which I was very happy about. That's my primary consideration always. And Jim Sheridan, the director, is a genius. He brought two of his composers to the film: Gavin Friday and Maurice Szezer. All three of us were working together.

Has this been a different kind of experience for you than other films you have done?

It's a whole different thing. It's the street awareness. I identify with 50 Cent a lot because there are a lot of similarities in the neighborhoods we came up in. It's much more intense now. They didn't have automatic weapons when I was young. They had switchblades and ice picks, but it hurt just as bad. I identify with him, and I think he's a beautiful human being. This film is a real human story and represents a lot of what life in the 'hood is about. I was raised in

the biggest 'hood in America, in Chicago during the Depression, so it's familiar territory.

You are very active in numerous philanthropic organizations including your own Quincy Jones Foundation. Why are charitable causes so important to you?

Two years ago we took five gang-bangers and went to South Africa with Habitat for Humanity and built 100 homes as a Christmas present to Nelson Mandela, who's like my brother, Tolstoy said. "My piece of bread only belongs to me when I know that everyone else has a share and no one starves while I eat." That says it all for me.

What about the half-hour animated series "The Dude" you are producing with MTV?

It's something I've been trying to get people to understand since 1985. The aim of the show is to get more street awareness. It basically will be like the urban "The Simpsons." It will have very



Jones, center, shares a sense of social commitment with McGruder and a woman.

cutting-edge things like teenage motherhood. My friend Aaron McGruder just did it with "Boondocks." In fact, I'm in the Christmas episode. Once "The Dude" gets off the ground, we'll have some of the characters visit each other.

What was the turning point in your life that put you on your path?

I didn't have a mother. I don't know what that word means. I had a mother that went into a mental institution when I was 7. She was a very brilliant woman, went to Boston University in the '20s and spoke 10 languages. But she had dementia praecox [the mental illness now known as schizophrenia]. I used to sit in this closet, this small little closet and say to myself, "Well, somehow you've got to turn this darkness into light." You have two choices in life, to get bitter and turn it against yourself, which is self-destructive, or you can find a way to turn it into light. That has been my way of dealing with life. They say if you can imagine it, then you can be it.

What was it like living in the Seattle area as a child?

I moved to the Northwest when I was 10 years old, they didn't even know who black people were. We weren't even in the books and there were no [black] television shows, so it was like we didn't exist. Ray Charles and I used to talk about that. Who do we emulate? We didn't have the Michael Jordans and the Oprahs.

Who were your role models then?

We didn't know who to be. In radio, from an imagination standpoint, I used to make the Lone Ranger black. It was just in my imagination, but hey, you have to be somebody. It was an interesting challenge. Thank God it's not the same way now.

Are you ever going to stop working?

No. I love it, baby. I can't help it. There you go. There you go. You should never finish. Never finish.



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in the music business.

QUINCY JONES

SCORES WITH BRILLIANCE

BY CRAIG
ROSEN

Rhino Records released a four-CD boxed set, "Q: The Music Biography of Quincy Jones," in 2001. The second disc, titled "Gone Hollywood," sums up his music for films and TV shows with 23 tracks.

But truth be told, the highlights of Jones' film and TV scores could fill their own boxed set, with the selections spanning from the mid-'60s through the present.

Jones has scored films ranging from 1965's "Mirage," starring Gregory Peck, to the new 50 Cent biopic, "Get Rich or Die Tryin'."

In between, he has produced music for the big-screen version of Broadway hit "The Wiz" and contributed poignant sounds to two landmark projects chronicling the African-American ex-

perience: the 1979 TV miniseries "Roots" and the 1985 film epic "The Color Purple."

Jones has scored 34 films in all and earned seven Academy Award nominations. In 1995, he received the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts and Sciences. He has also composed memorable themes for such TV shows as "Ironside," "The Bill Cosby Show" and "Sanford and Son."

"He really is a renaissance man in the truest sense of the word," says Marilyn Bergman, who collaborated with her husband, Alan, and Jones on 1967's Grammy Award-nominated "In the Heat of the Night" and several other film and TV songs. "That speaks for the breadth of his talent."

The Bergmans began working with

Jones in the mid-'50s when the composer, who was their neighbor at the time, knocked on their door. Today Marilyn marvels at her old friend's versatility and longevity.

"He can write a score like the one he wrote for 'The Pawnbroker,' which is brilliant in an almost classical film-score sense, to this really original score that he wrote for 'In Cold Blood' and 'In the Heat of the Night.' And now he's [done] the Jim Sheridan movie with 50 Cent," she says. "It's amazing."

Jones' work is so cinematic and ahead of its time that it has been revived decades later for films the composer never would have dreamed of. Such was the case with his 1962 footnote "Soul Bossa Nova"—Jones' attempt to jump on a musical fad of the moment—that sprung out of obscurity in 1997 to be-

come the theme for Mike Myers' "Austin Powers: International Man of Mystery."

The composition had such staying power that it returned on the soundtrack to the "Austin Powers" sequel, "The Spy Who Shagged Me," remixed by Dimitri From Paris and retitled "Soul Bossa Nova (Dim's Space-a-Nova)."

Similarly, Quentin Tarantino unearthed Jones' theme to "Ironside," the TV series starring Raymond Burr as a wheelchair-bound detective, and put it to starting use in 2003's "Kill Bill Vol. 1" and 2004's "Kill Bill Vol. 2."

"When it's really good, it's universal and it can work in various contexts," Alan Bergman says.

Marilyn Bergman adds: "When someone is ahead of the curve, like Quincy always is, it can sound contemporary 25 years later, be- **continued on >>p48**

*Renaissance man, race man,
genius of the soul.*

*Happy Anniversary, Q
Love, Skip*



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SCORING WITH BRILLIANCE (cont.)

from >>>46

cause it was innovative 25 years before."

Aside from Jones' magnetic personality, perhaps it is his technique that endears him most to filmmakers.

"Any really good composer for film is essentially a dramatist," Marilyn says. "What they're doing is commenting, supporting or enhancing, no matter how obliquely, the screenplay or images. Quincy has a great sense of story and

Despite his success in the jazz world and as an A&R executive for Mercury, Jones ran into some closed doors when he attempted to cross over into film, an industry that had few black composers.

He had to rely on impassioned testimonials from fellow composer Henry Mancini and TV director Sidney Lumet—the husband of his friend Lena Horne—to get his first big break in Hollywood, scoring

'Quincy has a great sense of story and drama and that makes him a very interesting film composer.' —MARILYN BERGMAN

drama. I think that, coupled with everything else, makes him a very interesting film composer."

He has also been an innovator, as the Bergmans point out. For "In the Heat of the Night," Marilyn recalls, Jones used bottles for sound effects and turned to the unique talents of artist/composer Don Elliott. "He sang and made these breathy percussive sounds with his mouth," she says. "And Quincy used that in a couple of cues in the movie that were fascinating. You don't quite know what you're listening to, but it really made that chase scene thrilling."

Lumet's "The Pawnbroker" in 1964.

The fact that Jones was a relative newcomer appealed to the director, who wrote in his 1995 autobiography, "Making Movies": "Very often, because of the nature of the work, composers develop their own set of musical clichés when they've done too many pictures."

Because Jones was well-known in the jazz world, he was able to enlist an impressive lineup for the sessions, including Dizzy Gillespie and John Faddis on trumpet, Elvin Jones on drums, Jerome Richard on lead saxophone and George Duvivier on bass. **continued on >>>50**



Jones received the Jean Hersholt Humanitarian Award at the 1995 Academy Awards.



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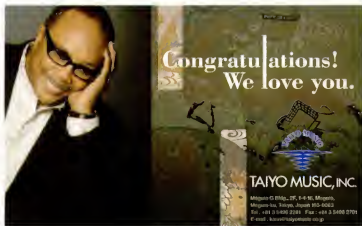
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BRUCE & BEA SWEDIEN

SCORING WITH BRILLIANCE (cont.)

from >>>48

"It was a magnificent score, and the recording sessions were the most exciting I've ever been to," Lumet wrote. The soundtrack boasted versions of the theme sung by Marc Allen and Sarah Vaughan. The tune, co-written by Jack Lawrence, had such an impact that Tony Bennett covered it a year later on "The Movie Song Album"—with Jones serving as arranger/conductor.

The sessions for "The Pawnbroker" were no fluke. Jones would continue to draw on top-notch talent to bring his scores to life. Ray Charles lent his pipes and piano to the title track of "In the Heat of the Night" while B.B. King sang and played guitar on "You Put It on Me," written by Jones and a young poet named Maya Angelou for 1968's "For Love of Ivy."

In the '70s, he worked with more legends, from Little Richard on "Money Runner/Money Is (Medley)" for the film

wife Peggy Lipton recalled him weeping at his piano. Jones' work on "Roots" won an Emmy Award, and the soundtrack reached the top 10 of the R&B album chart.

In the 1980s, Jones returned to the film world, adding a producer's credit to his résumé in 1985 with "The Color Purple." He worked tirelessly on the movie with director Steven Spielberg.

"You could say I took a filmmaking degree from USS—the University of Steven Spielberg," Jones once said. "In doing a soundtrack, you are only involved after the movie is completed. But this was the first time I had hands-on experience over a full 11 months, from start to finish. It was real hard work, and I loved every minute of it."

His involvement in the production of the film left him in a crunch when it came time to compose the music.

Jones turned to longtime collabora-



Jones delighted in a producer with Steven Spielberg's film "The Color Purple."

"\$ (Dollars)" to Michael Jackson and Diana Ross on "Ease On Down the Road," the hit single from "The Wiz."

That film marked Jones' first collaboration with Jackson; the two would go on to make pop history with "Thriller." (Jones also had a cameo in "The Wiz," appearing at the piano in the "Gold" segment of "Emerald City.")

Just as intriguing as the artists whom Jones brought to the sessions were the films he chose. In 1969 alone, his credits included the western "MacKenna's Gold," the thriller "The Italian Job" and "The Lost Man," the sexual farce "Bob & Carol & Ted & Alice," the romantic comedy "The Cactus Flower" and the romantic drama "John and Mary."

In the TV realm, Jones pushed the envelope as one of the first composers to prominently use a synthesizer in a theme with the intense opening squall of "Ironside." For "Hikky-Bur," the theme for "The Bill Cosby Show," Jones allowed the star of the show to take the spotlight on the recording as well with his unique, comic scattling.

Perhaps no project meant more to Jones than "Roots," the landmark miniseries based on Alex Haley's book. In fact, Jones was so overcome with emotion while working on the score that his ex-

tor Rod Temperton and Lionel Richie for assistance, and the trio came up with "Miss Cello's Blues (Sister)." Alice Walker, whose novel the film was based on, found the song so sympathetic to her character that she could not believe men had composed it.

Fast-forward to 2005. Jones has just completed work with one of today's hottest stars, 50 Cent, and filmmaker Jim Sheridan, whose credits include "My Left Foot" and "In the Name of the Father."

"G is nothing less than a legend," Sheridan says. "After more than six decades in music, he still doesn't miss a beat. 50 [had been] hard at work laying down his tracks for the film's song score, and we both thought that Quincy would complement his sound perfectly."

Jones is equally enthused about his latest work for the big screen. In a statement, he said: "The last time I came across a film project that inspired me to write a score was 'The Color Purple.' 'Get Rich or Die Tryin'' has all the elements I look for: This is an exciting action-drama that culminates in a positive and uplifting message. I'm excited about the possibilities that will come from working with Jim and 50—they're both highly creative individuals bursting with musical ideas."

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QUINCY'S TOP 50 HITS

Quincy Jones is credited as an artist with 13 chart entries on The Billboard Hot 100 and 25 chart entries on the Hot R&B/Hip-Hop Songs chart. His first was "Killer Joe," which cracked both charts in May 1970. In later years, his albums of collaborations with other jazz, pop and R&B stars yielded some of his top charting hits.

"Back on the Block" in 1989, for example, included the singles "I'll Be Good to You," featuring Ray Charles and Chaka Khan, and "The Secret Garden," featuring Al B. Sure!, James Ingram, El DeBarge and Barry White. Both hit No. 1.

Those two songs are included in this ranking of Jones' top 50 hits on the Hot 100 as a producer. Not surprisingly, however, this chart is dominated by songs Jones produced but did not perform—most notably the record-setting string of hits he recorded with Michael Jackson for the albums "Off the Wall," "Thriller" and "Bad."

Data compiled by Chart Beat columnist Fred Bronson, based on a point system developed for the third edition of "Billboard's Hottest Hot 100 Hits."

RANK	ARTIST	TITLE	YEAR	LABEL
1	Michael Jackson	Billie Jean	1983	Epic
2	Michael Jackson	Rock With You	1980	Epic
3	Michael Jackson	Beat It	1983	Epic
4	USA for Africa	We Are the World	1985	Columbia
5	Lesley Gore	It's My Party	1963	Mercury
6	Patti Austin with James Ingram	Baby, Come to Me	1983	Qwest
7	Michael Jackson and Paul McCartney	The Girl Is Mine	1983	Epic
8	Michael Jackson	Man in the Mirror	1988	Epic
9	Michael Jackson	Don't Stop 'Til You Get Enough	1979	Epic
10	Michael Jackson and Siedah Garrett	I Just Can't Stop Loving You	1987	Epic
11	Lesley Gore	You Don't Own Me	1964	Mercury
12	Michael Jackson	Bad	1987	Epic
13	Michael Jackson	The Way You Make Me Feel	1988	Epic
14	Michael Jackson	Dirty Diana	1988	Epic
15	Brothers Johnson	I'll Be Good to You	1976	A&M
16	George Benson	Give Me the Night	1980	Warner Bros.
17	Brothers Johnson	Stompin'	1980	A&M
18	Michael Jackson	Thriller	1984	Epic
19	Michael Jackson	Wanna Be Startin' Somethin'	1983	Epic
20	Lesley Gore	She's a Fool	1963	Mercury
21	Brothers Johnson	Strawberry Letter 23	1977	A&M
22	Donna Summer	Love Is in Control	1982	Geffen
23	Michael Jackson	Human Nature	1983	Epic
24	Michael Jackson	She's out of My Life	1980	Epic
25	Michael Jackson	Off the Wall	1980	Epic
26	Lesley Gore	Judy's Turn to Cry	1963	Mercury
27	Michael Jackson	Smooth Criminal	1989	Epic
28	Quincy Jones feat. James Ingram	Just Once	1981	A&M
29	Aretha Franklin	Angel	1973	Atlantic
30	Michael Jackson	P.Y.T. (Pretty Young Thing)	1983	Epic
31	Michael Jackson	Another Part of Me	1980	Epic
32	James Ingram with Michael McDonald	Yah Mo B There	1984	Qwest
33	Quincy Jones feat. James Ingram	One Hundred Ways	1987	A&M
34	Quincy Jones feat. Ray Charles and Chaka Khan	I'll Be Good to You	1990	Qwest
35	Lesley Gore	That's the Way Boys Are	1964	Mercury
36	Lesley Gore	Maybe I Know	1964	Mercury
37	Lesley Gore	Sunshine, Lollipops & Rainbows	1965	Mercury
38	Quincy Jones	Stuff Like That	1978	A&M
39	Lesley Gore	Look of Love	1965	Mercury
40	Quincy Jones	AI No Corrida	1981	A&M
41	Donna Summer	The Woman in Me	1983	Geffen
42	Brothers Johnson	Get the Funk Out Ma Face	1976	A&M
43	James Ingram & Patti Austin	How Do You Keep the Music Playing	1983	Qwest
44	Rufus and Chaka Khan	Do You Love What You Feel	1980	MCA
45	Quincy Jones feat. El DeBarge, James Ingram, Barry White and Al B. Sure!	The Secret Garden	1990	Qwest
46	Aretha Franklin	Master of Eyes	1973	Atlantic
47	Lesley Gore	My Town, My Guy and Me	1965	Mercury
48	Donna Summer	State of Independence	1982	Geffen
49	Diana Ross and Michael Jackson	Ease On Down the Road	1978	MCA
50	Lesley Gore	I Don't Wanna Be a Loser	1964	Mercury

FANS & FRIENDS PICK JONES' BEST

Artists and executives were asked by *Billboard* to cite their favorite album performed or produced by Quincy Jones.

"Nothing that I can think of was any better than 'Off the Wall,' 'Thriller' and 'Bad.' Three great records that set all kinds of records."

—CLARENCE AVANT, INDUSTRY VETERAN

"Sounds . . . And Stuff Like That" is one of my favorite Q albums. He honors me with a fabulous version of 'Love Me By Name.' —LESLEY GORE

"When you look at what he's done, it's just too much. Look at the scores and the arrangements. Listen to [his work with Frank] Sinatra and Dinah [Washington]. Your jaw drops."

—WHOOPI GOLDBERG, ACTRESS

"'Back on the Block' was revolutionary and will remain such. Play it today—it's historical and a landmark. It is still relevant."

—RICKEY MINOR, PRODUCER

"'Soul Bossa Nova,' which inspired 'Number One Spot,' is innovative and timeless because it's a good song musically. Quincy Jones understands and hears real music."

—LUDACRIS



Q BY B.

if Elvis was the king
if Ellington was the Duke
if Sinatra was the chairman
if the artist formally known as....
in the prince

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Ex-Creed frontman Scott Stapp is ready



Dunn Deal
Kix Dunn replaces ABC Radio host Bob Kingsley



Rockin' Return
Rebecca St. James rocks again on new set



Jazzy Juniors
Concord opts for youth acts like Christian Scott

56

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MUSIC

NOVEMBER 26, 2005

NEW AGE JILL KIPNIS AND EMMANUEL LEGRAND

ENYA EXPANDS LYRICAL LANGUAGE

Enya's forthcoming Reprise/Warner Bros. album, "Amarantine," reaches a new level of ethereality.

Though the Irish chanteuse has a proven track record—she has sold an astounding 65 million albums worldwide, according to her label—she is not afraid to take risks on her first new studio release in five years.

The 12-track set is filled with Enya's signature celestial vocals and haunting arrangements. Linguistically, however, the project—due Nov. 22 in the United States and a day earlier internationally—showcases her voice

like never before.

Past albums have featured Enya singing in English and Gaelic, and occasionally in Latin, Welsh or Spanish. On "Amarantine," she performs three tracks in Ladin, a language created by her longtime lyricist, Roma Ryan.

The new project also includes one track in Japanese, with the remaining songs in English. "When you are in the studio, your past success doesn't help you," Enya says. "I leave that outside the door so I can capture 12 diverse little stories. I don't focus on being commercial."

Diarmuid Quinn, executive VP at Warner

Bros. in the United States, says that though Enya's singular sound is even more pronounced with this album, it may be the biggest U.S. seller in her almost 20-year career.

"This record may have a much broader palette," Quinn says. "The language element will resonate with her fans, but anytime you have someone who can sell 7 million records just in the U.S. [for 2000's "A Day Without Rain"], there is no way that is a niche market. Almost anybody could surprise you and be into Enya."

Expectations are also continued on >>P56

LATEST BUZZ

>>> URBAN HONORED

Keith Urban was surprised at a Nov. 12 reception at the Australian Consulate in New York when the Country Music Assn. presented him with its International Artist Achievement Award. The honor recognizes outstanding achievement by an artist who contributes to the awareness and development of country music outside of North America. Previous winners include Dolly Parton, Dixie Chicks, Reba McEntire, Shania Twain and Trisha Yearwood.

—Phyllis Stark

>>> STILETTO FOR GUARINI

Justin Guarini, the runner-up in the first season of "American Idol" and star of the instant movie classic "From Justin to Kelly," has signed with Stiletto Entertainment for management. Guarini, who previously released an album on RCA, is shopping a jazz standards collection. Stiletto also manages former "AI" contestant Kimberley Locke, as well as Barry Manilow and Diane Schuur.

—Melinda Newman

>>> CHAPMAN'S HBO TUNE

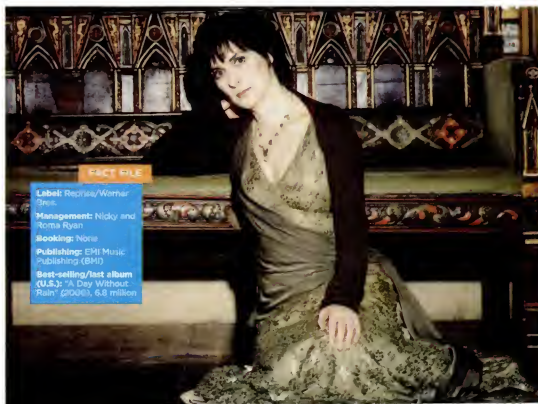
Tracy Chapman's current single, "Change," has been chosen by HBO for the cable network's series of spots promoting its original programming. The ads run Nov. 20 through Jan. 1 on all HBO channels. It is the first time Chapman has allowed her music to be used in a commercial.

—Melinda Newman

>>> KING STILL BLOOMS

Carole King will reprise her role as Sophie Bloom, the acerbic proprietor of Sophie's Music Shop, on the Nov. 22 episode of the WB's "Gilmore Girls." This will be King's third appearance on the show, which features her "Where You Lead I Will Follow" as its opening theme.

—Melinda Newman



FACT FILE

Label: Reprise/Warner Bros.
Management: Nicky and Roma Ryan
Bookings: None
Publishing: EMI Music Publishing (BMI)
Best-selling/latest album (U.S.): "A Day Without Rain" (2000), 6.6 million

from >>>55

high because her projects sell well for months after release around the world.

John Reid, executive VP of international marketing for Warner Music International in London, says her key global markets are the United Kingdom, Japan and Germany.

"Her albums always sell over a long period of time," Reid says. "She has a solid fan base behind it." Enya says the pop, game and record an album every two years.

Her last album, "Day Without a Man," sold 13 million copies worldwide to become her best-selling album, according to Reprise/Warner Bros.

That album was the fourth-biggest seller in the United States in 2001, peaking at No. 2 on the Billboard 200, where it spent 103 weeks. The project earned her her third Grammy Award for best new age album.

It also featured the single "Only Time," which became a post-Sept. 11 anthem (although it was recorded prior to the tragedy) and a No. 1 AC and adult top 40 hit.

Enya's second best-selling project is 1991's "Shepherd Moons" (Reprise/Warner Bros.), which has sold 10 million units worldwide. Her breakthrough was her 1988 debut on Warner Bros., "Watermark," which sold 8 million copies worldwide and featured her first hit, "Orinoco Flow."

Enya says the recording of "Amarantine" proceeded the same way as her previous studio albums, taking nearly two years to complete.

For each track, Enya writes a melody and then brings it to producer/arranger Nicky Ryan and his lyricist wife.

The Ryans have worked with the artist since her 1987 self-titled Atlantic debut. Previously, Nicky Ryan managed the band Clannad, featuring Enya and members of her family.

"The melody comes first," Enya says. "Nicky will create an arrangement, and Roma will write lyrics. We always feel, why not sing in other languages if it suited the song?"

The impetus for the Loxian language was Enya's presentation of the new medieval influences from her work on the soundtrack to 2001's "The Lord of the Rings: The Fellowship of the Ring."

"When I came in with a song, I would sing its feeling with it to capture its feeling," Enya says. "I make up words and use these sounds to create this language. We had used the

fictional language Elvish on "Lord of the Rings," and it was very lovely."

Enya says that as she collaborated with Roma Ryan on the new album track "Water Shows the Hidden Heart," they realized the lyric Enya was not working in English, Latin or Gaelic.

"Roma suggested a fictional language for singing and tried to create a culture and history behind it," Enya says. "The Loxians live on another planet and are looking out, wondering, 'Are we the only ones who exist?' It's a beautiful idea."

Ultimately, two additional tracks—"Less Than a Pearl" and "The River Slings"—were also performed in Loxian.

The title track, which is in English, is the first single.

U.S. AC stations are latching onto the song, which is about everlasting love. Ryan, senior VP of adult contemporary programming at Clear Channel and music director at WLTW New York, says it "has the feel of a classic Enya song, but it also has a hook that you can hum in your sleep."

Similarly, Sheila Schwartz, PD at KOST Los Angeles, says, "Amarantine" will be right behind "Only Time" for listeners." After the Oct. 10 single release in the United States, the album reached a high-profile premiere Oct. 27 at the Vaux le Vicomte castle in France. WHI flew in hundreds of label executives and media for the event.

The single will be released Dec. 5 internationally.

Reid says WHI plans to work at least three singles from the album, although he admits that Enya is not necessarily a singles act. "We focused first on online marketing, and we'll go for TV and radio advertising."

In Japan, Enya's music will be heard in a Panasonic commercial that will run leading up to Christmas.

In the United States, TV ads pushing the album will appear on "The Today Show," "Good Morning America," "The View" and "The Oprah Winfrey Show" among others.

Natalie Walek, music buyer for the Brighton, Mass.-based Newbury Comics chain, says the album is "going to be a big holiday purchase."

"She has a huge gift market," Walek says. "We've seen her get most of her sales in the fourth quarter."

Online sales should be as important, Reid predicts, as the label will offer bundled and unbundled versions, as well as digital premiums. ■

BY TAMARA CONNIFF

Stapp Stands Alone

Former Creed Frontman Aims For Name Recognition With Solo Album Bow

The day after staying up until 3 a.m. to work on his solo debut, Scott Stapp listens to the raw recordings, laughs and says, "Wow, what was I thinking with that verse?"

The laughter should come as no surprise: Stapp has a sense of humor—about himself, his journey with Creed, his strict childhood and his religious beliefs.

Also, contrary to his bigger-than-life, rock-star image, he is a goofball—he will get up in a karaoke bar and sing a Prince song, complete with falsetto, while people boo him. And he loves to share the spotlight—with his new band and especially with his 7-year-old son, Jagger. "He's much much cooler than me," Stapp says. "Jagger will take on stage and tear it up."

"Stapp" calls "The Great Divide," due Nov. 22 from Wind-up Records, a true expression of himself. But the problem he faces is that most people at radio and retail don't know who Stapp is; they just know Creed.

That is evident by radio's mixed reaction to the title track, which is No. 30 on the Billboard Mainstream Rock Tracks chart and No. 35 on Adult Top 40 this issue.

"Listeners think it's the new Creed record," says JJ Morgan, PD at KFBZ Wichita, Kan. "They don't necessarily know the name [Scott Stapp], but they know he's the voice of Creed."

That's not surprising, given that Creed sold more than 30 million albums between its start in 1995 and 2004, when the band officially called it quits.

Wind-up founder and chairman/CEO Alan Meltzer was prepared for fans who may know the voice but not the name. While Alter Bridge—formed by former Creed members Matt Tremonti, Scott Phillips and Brian Marshall—did not use Creed's fame to promote its 2004 debut, Meltzer is putting a sticker on "The Great

Divide" that reads "Scott Stapp: The Voice of Creed."

"Whenever an artist and a band separate for whatever reason, [the solo project] is an extension of people's stereotypes," Meltzer says. "So, automatically, a Scott Stapp record is going to be seen as a Creed record, which it's not."

"The Great Divide" will be part of Major League Baseball's "Best Records" campaign via its mlb.com Website. Through Jan. 15, the site will feature an exclusive, two-song acoustic performance by Stapp. Additionally, fans who pre-order the album through the site will have access to five song streams from the new disc.

Meltzer plans an initial shipment of more than 1.5 million copies. In order for the album to sell, however, retailers say Stapp must have more radio exposure.

"If that happens," says Carl Mello of Brighton, Mass.-based Newbury Comics, "I'll predict he'll sell 8 billion copies of it; no, then 10."

But, as the chart numbers indicate, the track is having some trouble, including in Fort Myers, Fla. "People seem to have some kind of preconceived notion about Scott Stapp," WRQC PD Lance Hale says, "and it's not positive."

Maybe the fans have yet to forgive Stapp for mumbled lyrics and rolling on the ground during a Creed show in Chicago in December 2002. Some Creed fans were so disappointed that they filed a class-action lawsuit, which was dismissed in 2003.

Stapp remembers that show well. In 2002, he injured his back in a car crash. Around the same time he developed a nodule on his vocal chord. To keep touring, Stapp says, a "rock n' roll" doctor prescribed him the anti-inflammatory



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Finns Grow On Women

Female Performers' Tribute To New Zealand Siblings Nears Aussie Platinum

Australians are having their way with "She Will Have Her Way," a tribute to New Zealand songwriters Nellie and Tim Finn. EMI Music Australia reports that domestic shipments are approaching platinum status (70,000 units).

The album features 16 Australian female performers covering songs spanning the siblings' careers with Split Enz, Crowded House, solo and as the Finn Brothers. Artists involved include Natalie Imbruglia, Kasey Chambers and Missy Higgins.

EMI Music Australia managing director John O'Donnell and ASR manager Craig Hawker came up with the concept earlier this year. All the artists approached signed up right away, O'Donnell says.

The album arrived Sept. 28 in Australia. A U.K. release on Polygram is set in February, and O'Donnell anticipates first-quarter releases in North

America, continental Europe and Asia as well. —CHRISTIE ELIZIER

GOLD STAR: Universal Music India is weighing its international options following an enthusiastic domestic reception for Raghuvar Sahar's sophomore album, "24 Carat."

The Mumbai-based artist's smooth-jazz saxophone style has drawn comparisons to Kenny G, although his music also shows Bollywood influences. He plays two dozen instruments and also sings.

An in-demand session player,



Sachar calls his music a "cultural amalgamation" that aims to be "sentimental yet inspirational."

"24 Carat," released Oct. 7 in India, mixes self-composed vocal and instrumental numbers. The video for song "Dil Hai Taha," is in heavy rotation at MTV India and Channel V.

Universal India says the album has shipped 15,000 units. —NIVY BHUSHAN

LONG LIFETIME: After two false starts, Swedish pop vocalist Emilie de Forest is reaping the rewards of persistence with debut album "A Lifetime in a Moment."

De Forest signed to Edel Sweden in 2001, then the label folded. A subsequent deal with Swedish indie s56 also failed to deliver any releases. De Forest left s56 this year and set up the Universal Music Sweden-distributed Aristocrat imprint. The English-language "Lifetime" was released in Sweden

Oct. 12 and entered the GF chart at No. 20. Aristocrat reports shipments of 10,000 so far.

Before recording the album, de Forest spent two years performing fellow Swede and BMG Music Publishing songwriter Jörgen Elofsson to work on it.

"The greatest person I could have ever imagined to work with was Jörgen," de Forest says. Elofsson has written hits for Britney Spears, Bryan Adams and Kelly Clarkson. He eventually penned all 11 of de Forest's album tracks as well as U.S. tune-smith Dan Hill or British veteran Nicky Chinn. "I'm an admirer of the type of person that never gives up on their dreams," Elofsson says, explaining why he chose to work with de Forest.

Aristocrats CEO Linus Andreen reports that continental European and South American labels are interested in licensing the album.

—JEFFREY DE HART



STAPP

steroid Prednisone.

"I thought they were trying to help me," he says. "I was in a lot of pain. I didn't find out until months later, when I was bloated and losing my mind, that the Prednisone was killing me." (The doctor who prescribed the drug to Stapp has since lost his license.) That was the Stapp who lay on the ground during that Chicago show. Perception is a funny thing, he says.

The audience thought they saw a man giving up on them. But Stapp says what he saw was the world going up on him.

"I asked the band, 'Do you have my back?' I asked my business associates in the audience, 'Do you have my back?' I felt no one had my back. That's why I laid down on my back. I sang the rest of the song with all my might, because I'd never let the fans down. I felt alone."

With "The Great Divide," Stapp says he has once again channeled his darkest moments into rock songs.

Stapp also invests his spirituality into his work. In fact, his first solo outing was "Relax Love," a track he recorded for "The Passion of the Christ: Songs," a collection inspired by Mel Gibson's 2004 film.

"I am a Christian. But isn't all music, all art, spiritual?" he says. "I don't have an agenda in my music to make people believe what I believe. I'm just sharing what my life experiences." ♦♦

Additional reporting by Joy Mitchell in Los Angeles.

FACT FILE

Label: Wind-up

Management: Sanctuary

Booking: William Morris Agency

Publishing: Jagger Michael Publishing, administered by Wallich Music Publishing (BMI)

Best-selling album: "Human Clay," Creed (1999), 11.5 million

Last studio album: "Weathered," Creed (2001), 6.3 million



Words & Music

JIM BESSMAN jbessman@billboard.com

A GRATEFUL HUNTER

"Grateful Dead lyrics can contain the world," editor/contributor David Dodd writes in his introduction to the newly published *The Complete Annotated Grateful Dead Lyrics*. (For the most part, this world was created by longtime Dead lyricist Robert Hunter.)

The elusive collaborator further graces us with the 480-page tome's erudite forward. It is a discourse on the philosophy of songwriting in itself worth the \$35 price, in which Hunter expounds upon his assertion that a song is a "series of tones enhanced by metaphor" that "coalesces into a visage in the act of performance."

Hunter offers such useful—as unexpected—songwriting tips as "deadlines are for dummies" and "remember, you're not an artist and it's your proud tradition to be difficult."

Songwriting, he writes, is "above all else and beyond all else, a language of direct emotion"; hence he did not allow his lyrics to be printed with Dead

recordings initially, preferring listeners to mistake the words for their own liking.

"I never foresaw the day when someone would jimmy those words apart and do an encyclopedic search of their meanings," he tells *Billboard* in a rare interview. "Maybe it's my age, but a lot of those [annotations] seemed obvious to me—but it occurs to me now that they might not be evident to succeeding generations."

Indeed, he points to a line in Dead classic "Truckin'": "She lost her sparkle, you know she isn't the same/Living on reds, vitamin C and cocaine."

"What suggested that was a [1950s] Pepsiquent commercial," Hunter says. "I thought a few people would pick up on it, but, of course, no one did."

Hunter's chief writing partner, of course, was Jerry Garcia. "I wish he'd hung around a bit more," Hunter says of his late friend, recalling one of their last collaborations, "Days Between."

"I wanted to write something completely different," he says, "so I wrote down random numbers to correspond with each line [such that the first would have three syllables, the next five, then eight—or whatever. Then I took that format and wrote the words, and then wrote another verse to match. So I chose to obey a different numerical law than the usual type of rock song structure, and it came out as one of the strongest songs I'd ever written."

Garcia's death unfortunately curtailed continued experimentation, but Hunter has since worked with country artist Jim Lauderdale on his 2004 album, "Headed for the Hills." Now, however, his attention is on fiction.

"I enjoyed writing the intro to 'Lyrics' so much that I started a novel," he says.

"Doppelgänger," about an autistic hero dispatched to save a parallel world, is now in the hands of publishers. ♦♦



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Countdown Conflict

ABC Radio Replaces Longtime Host Kingsley With Kix Brooks

In a move that took the country music industry by surprise, ABC Radio Networks will replace longtime "American Country Countdown" host Bob Kingsley with Kix Brooks of Brooks & Dunn at the beginning of next year.

Kingsley, who has hosted the show since 1978, says the two sides failed to come to terms in a renegotiation.

While Kingsley did not own the show's name, his Weatherford, Texas-based company KCCS Productions produced the show, and had a sales and distribution agreement with ABC. Kingsley and his team plan to continue the show—with a new name—either with another syndicator or on their own.

Kingsley sent an urgent memo to his more than 400 affiliates Nov. 9 informing them of the change and asking them to air his new show when it debuts in the beginning of the year. "Hopefully everybody will stay with us," Kingsley tells *Billboard*. "So far the response [from affiliates] has been really good."

But the situation is shaping up to be a bit of a battle. Affiliates say ABC is telling them that if they want out of the Brooks-hosted show to stay with Kingsley, they are required to give 90-days notice.

"American Country Countdown" uses the *Billboard* Hot Country Songs chart as the basis for its countdown. Brooks spoke with Kingsley Nov. 8 and told him the four-hour, weekly show would be recast from an "artist's perspective," according to Kingsley.

In addition to its affiliate stations, the show is heard on American Forces Radio Network and internationally through a joint venture with Radio Express.

ONGOING OPRY: Scripps Networks' Great American Country and the Grand Ole Opry, owned by Gaylord Entertainment, have signed a

multi-year deal, extending GAC's TV broadcast rights to air "Grand Ole Opry Live." It is GAC's highest-rated show.

The new agreement gives GAC rights to telecast an increased number of "Grand Ole Opry Live" shows each year, and makes provisions for the development of several new Opry-related programs on the network.

The Opry moved to GAC from its previous cable home at GAC rival CMT in October 2003. GAC claims distribution in nearly 40 million households.

ON THE ROW: Wyatt Eastering resigned as president

Nashville, Wichmann previously worked for Sony Music Nashville, starting as promotion coordinator at Epic and later serving as a regional promoter for the Monument and Columbia labels. He currently works for Jim Beam as a tour manager overseeing the company's road sponsorship of Columbia duo Montgomery Gentry.

Singer/songwriter Kevin Denney has signed with Disney Music Publishing Nashville. He released one album on Lyric Street Records in 2002, which included the top 20 hit "That's Just Jessie." He is no longer on that label's roster.



of independent label Spindletop Records to launch Wyatt Eastering Productions, where he will pursue his songwriting and producing careers.

SIGNING: Sam Bush has signed with Tim McFadden Management, Bush, a multiple Grammy Award-winning acoustic artist and onetime leader of New Grass Revival, had long been self-managed. Wix Wichmann has signed with Universal Sound Records to do a comedy album, set to be recorded Nov. 29-30 in

Combustion Music has resigned Blair Daly to a multi-year publishing agreement. Daly's songs have been recorded by the Backstreet Boys, Rascal Flatts, Faith Hill, Big Rich, LeAnn Rimes, Van Zant and Keith Urban.

Songwriter/guitarist Driver Williams has signed with BMI for performing rights representation. He is lead guitarist for the Nashville-based band Bush Hog and also works as catalog manager and songplugger at Jody Williams Music. ♦♦

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Latin Notas

LEILA COBO lcobo@billboard.com

Steering A Growing Ship

Jorge Pino Becomes VP Of Music At Venevision International

With his recent appointment as VP of music for Venevision International, Jorge Pino becomes the latest top Latin music executive to migrate from a major record company to an indie.

Other high-level executives who have made the move in recent years include former Sony Discos chairman Oscar Lloré and Warner Music Latina president George Zamora, both of

cludes film and TV production, distribution, advertising and theater, cable and music operations. In scope, it comes close to Mexico's Televisa Group. Pino moves into a new position, generated from the increasing growth of Venevision's music label, Vene Music, which launched nearly three years ago.

Vene Music was initially distributed by EMI (both companies have offices in the same

Vene Music only released compilations, and its sales were helped by Venevision's alliance with Univision, which allowed it to have TV spots on the Univision channels, including Univision, Telemundo and cable network Galavisión.

That changed when Vene Music signed a one-album deal with tropical star Juan Luis Guerra to put out his first Christian music album, "Por Ti," last year. It did so well that Guerra told Billboard he will also release his 2006 album through Vene Music.

Following Guerra's success, Vene Music signed three other acts to its roster: Chichi Peralta, Hector Montaner and reggaeton artist Delfín.

Pino says the company will grow in a measured way, aiming for four to five new acts by mid-2006. His sights are set on some regional Mexican acts and two reggaeton producers based in Puerto Rico. Major Latin acts will be scooped up "if the possibility arises," he says.

Vene Music's current staff will remain in place, but Pino has plans to "beef up" the operation gradually, with staff in Los Angeles, New York and Puerto Rico.

Immediate plans call for the launch of a publishing arm and to increase use of the synergies available to the label by, for example, placing more Vene Music artists' songs in Venevision soap operas.

"This is a time for independents," says Pino, who nevertheless admits his budgets won't be the same as those he operated with on a major label.

"I'll have to adjust myself, but I will have other resources at my disposal, like television," he says.



JORGE PINO is now VP of music for Venevision International, the relatively new label division of the Venevision entertainment conglomerate.

whom started their own labels.

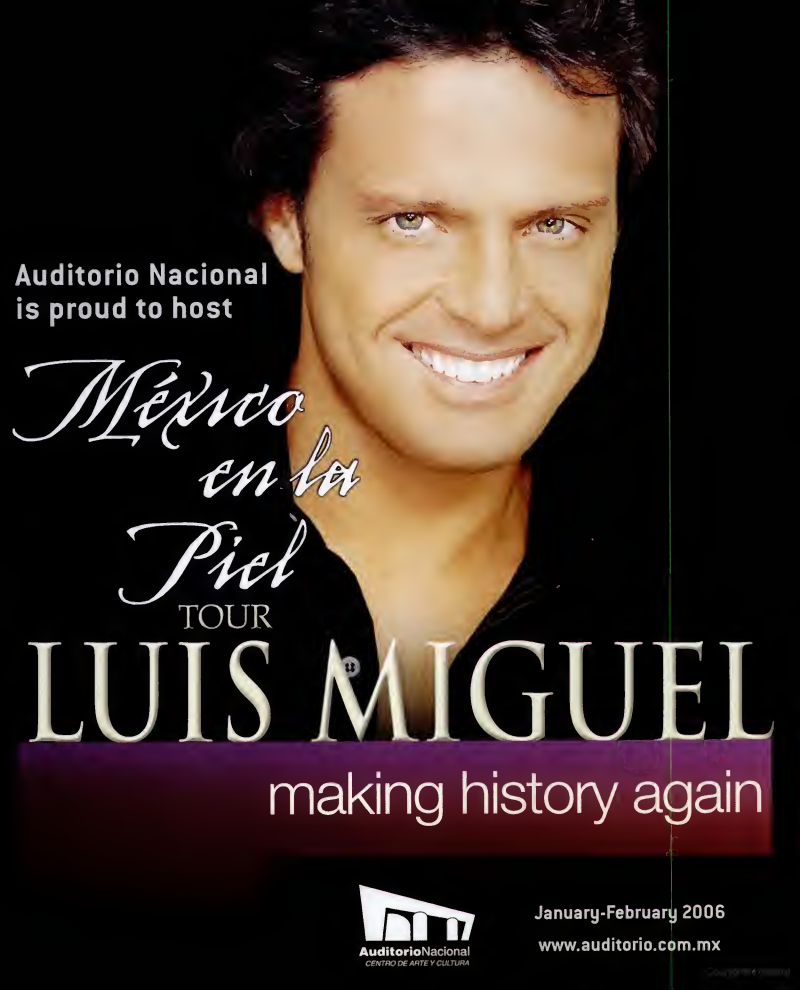
Pino, the former president/CEO of EMI Latin USA, is different in that he is leaving to head an already established operation.

Further, he is joining a company that employs close to 1,000 people worldwide. As the entertainment division of the powerful Cisneros Group of Companies, Venevision in-

Miami Beach building, through a deal that was cut during Pino's tenure there. Now, Vene Music has distribution deals in place with two other majors as well in an effort to tailor the distribution to its product.

"The company will now be fully dedicated to signing acts," says Luis Villanueva, president/CEO of Venevision International. In the beginning,

LACA UPPED: Universal Music Latino, which has seen sales exceed expectations for 2005, has added senior sales director Eddy Laca to VP of sales. According to Universal Music Latino president John Echevarria, Laca helped the company "achieve a banner 2005 year." Laca will continue to be based in Miami, reporting to Echevarria.

A close-up portrait of Luis Miguel, smiling and looking directly at the camera. He has dark, wavy hair and is wearing a dark shirt.

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St. James Speaks Out

Singer/Songwriter Returns To Rock Roots To Share Her Message

NASHVILLE—Rebecca St. James is a self-declared woman on a mission with a lot to say on her ForeFront Records release "If I Had One Chance to Tell You Something," due Nov. 22.

The project is St. James' first collection of new rock material since 2000's *Transform*. "Not that she hasn't been busy: She released 'Worship God' in 2002, a hits collection in 2003 and a live worship album last year. She has also written three books and filmed a movie.

"I have come to the album with such a fresh perspective and outlook on life," says the Australia native, who makes her home in Nashville. "I'm more excited about making music today than ever before."

St. James, 28, has been making records since she was 13, and says she has learned the importance of taking time for herself. Last year she attended a retreat at L'Abri in the Swiss Alps. "It was one of the most empowering journeys I've been on in my life and in my walk with God," she says.

St. James feels the songs she wrote for the album offer a mix of "reality and hope." The title comes from a line in the song "You Are Loved." It was inspired by hearing about a childhood friend from Australia who had turned from his faith and fallen into drug addiction. "I thought, 'If I had one chance to tell him something, what would I say to him?'" St. James recalls. "So I wrote 'You Are Loved,' because I feel like, with my

music, I'm a woman who wants to share God's hope through music, through books, through the album and everything I do. That's my goal. So the song is really a song of hope, because we all need to be reminded of God's love."

Retailers felt the album is coming at the right time. Tower Records Nashville GM Jon Kerkowicz says St. James' new release will likely sell well because of her high visibility and strong fan base. "She's always had a steady following," he says, predicting her fans will be looking for the new record.

ROCK'N' RETURN

St. James says the new project marks a return to her rock roots.

"One of the things I really wanted to do on this album is to let people experience the passionate, rock part of me. My 'God' album set that scene for me years ago," she says of her 1996 project. That title has sold 373,000 units, according to Nielsen SoundScan. "And I really wanted this album to be a comeback towards that. I am a rock chick at heart."

St. James says one of the cuts she is most "pumped about" is "Thank You," an urban-leaning track that features TobyMac. Ferret trio BarlowGirl, with whom St. James will tour next year, join her on another track, "Forgive Me."

In addition to writing the popular book "She and the youth-targeted "Sister Teen." St. James



Label: ForeFront

Records

Management: David Smallbone, Smallbone Management

Booking: Jeff Roberts & Associates

Publishing: Rambuka Music (BMI)

Best-selling album: "God" (1996), 373,000

Last album: "Live Worship: Blessed Be Your Name" (2004), 67,000

recently completed a role in the film "Unidentified," due in February. She also edited and penned the forward to the book "Sister Freaks," which came out Oct. 5. Additionally, St. James will co-host the Gospel Music Assn. Awards next April with Kirk Franklin.

PENT-UP DEMAND

"The marketing plan has been built around anticipation of the new record," says Bryan Ward, director of artist development at ForeFront parent EMI CMG. "It's been five years since her last record of all-new music, so our pillars are building anticipation, maximizing holiday traffic and awareness, and showing them, unguarded, accessible Rebecca."

The label began pre-selling St. James' new set two months before street date. The album will be available in two versions: a regular CD and a special limited edition that includes a bonus DVD and an expanded booklet with St. James' commentary on each song. The limited edition will

retail for \$22.98 and will be available to Christian and mainstream retailers.

Consumers purchasing the special edition on musicchrisian.com receive St. James' previously released Christmas album.

Ward says ForeFront has been streaming St. James' new music at a variety of outlets, and she has been performing new songs during her concert sets this summer. The weekend before street date, she is slated to perform before 8,000 youth pastors at the Youth Specialties conference in Nashville. Plans also call for street-team members to host album-release parties where they will issue discount coupons to drive fans to retail.

The first single, "Alive," went to radio in September and is No. 24 on the *Billboard* Hot Christian Songs chart.

The push will continue in 2006 with the set being featured as album of the month at the Family Christian Stores chain in January. The label also plans promotions around St. James' 40-city tour, which kicks off in February.



Rhythm & Blues

GAIL MITCHELL gmitche1@billboard.com

Amos Shares His Musical Legacy

Artist/Exec Releases Personal Tribute To His Late Mother, '60s Singer Shir-ee May

When Shirlee Ellis Amos died in 2003, singer/songwriter Shawn Amos discovered a whole new side to the woman he called mom. He shares those revelations in the engaging multi-media package "Thank You Shir-ee May (A Love Story)" from Shout Factory.

Working under the stage moniker Shir-ee May, Amos' mother was a club singer and Mercury Records artist in New York during the '60s. But Amos didn't learn about his mom's singing career until her suicide at 66. While rummaging through her effects, he came across a cache of photos, sheet music, acetates of her demos and the Mercury contract.

"It wasn't an 'aha' moment, because there was so much other stuff going on in my

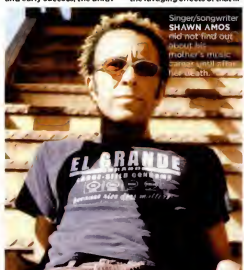
head," Amos recalls. "Later, relief came because I found there was a time when she was happy, healthy and had control of her life. The woman I knew didn't have any of this."

Ellis Amos married comedy entrepreneur Wally "Famous" Amos (then a booking agent at the William Morris Agency) in 1967. They divorced when Shawn was seven. In the ensuing years, he wasn't around his dad much. But he did watch his mother struggle with mental illness.

In trying to understand her life and death, Amos—who has released two critically acclaimed solo albums—found himself compelled to abandon a planned third album in favor of writing and producing "Thank You Shir-ee May," which came out in September. The 11-song audio portion of the DualDisc package is di-

vided into three acts: his mother's arrival in New York and early success; the unrav-

eling of her marriage and onset of mental illness; and the ravaging effects of that ill-



Singer/songwriter SHAWN AMOS did not find out about his mother's music career until her death.

ness. The video half includes an animated photo gallery, live performance footage and a mini-documentary.

Together with snippets of recordings by his mom (whose urban pop stylings he likens to Nancy Wilson), Amos adopts most of the character voices for the songs he penned for the tribute. Guests include alternative country artist Garrison Star, Ray Parker Jr. and blues icon Solomon Burke (whose Amos dad represented during his William Morris tenure).

On the CD range from soul, gospel and jazz to country and Brit Building pop. "My mother lived in a particular time and place that was a great point in American music history," Amos says. "Music was mutating; it was the birth of civil-rights music. With everything I do, I try to find that point at which black

and American culture intersect. I'm obsessed with finding ways to bring that to a wider group of people."

Aside from his recording career—he released "Harlem" (2000) and "In Between" (2002) on the e-label Unbreakable Records—Amos is VP of A&R at Shout Factory, where he has overseen projects by Burke, Herb Alpert and William Shatner.

BET on Jazz plans to broadcast a documentary about the "Shir-ee May" project during the first week in December. The album is also a featured selection in Sony BMG Sales Enterprise's special fourth-quarter urban retail program.

"This is my inheritance," Amos says. "My mom died broke and alone. But she left me this amazing key to my past—and how and why I do what I do."

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The Beat

MELINDA NEWMAN mnewman@billboard.com

Mendes' Sweet Return

Brasil '66 Leader Will Have A New Album For Valentine's Day

Although it's still three months away, it's never too soon to start thinking about Valentine's Day and chocolate and your loved one and chocolate and roses and chocolate. Competing with the Cadbury's Feb. 14 will be Sergio Mendes, who is releasing his first album in the United States in 10 years.

With his Brazilian-flavored light jazz, the pianist/bandleader and his group Brasil '66 ruled the charts in the late '60s with such hits as "Mas Que Nada" and his cover of "Fool on the Hill."

On his new recording, appropriately named "Timeless," he's paired with a slew of artists, most of whom weren't even a twinkle in their parents' eyes during Mendes' heyday.

The Concord Records/Starbucks Hear Music release was produced by Black Eyed Peas' Will.i.am. Among the guests are Erykah Badu, Jill Scott,

John Legend, Q-Tip and Steve Wonder.

The album includes reworked versions of Mendes' hits, new tunes and updates of Brazilian standards. The sound combines classic Brazilian samba and bossa nova rhythms with American hip-hop.

"Sergio is a legend. This is music we've all grown up with," Starbucks Entertainment president Ken Lombard says. "Mas Que Nada" is just an incredible release, and when you hear it today it generates the same type of excitement as it did when it first came out, so the opportunity to once again join forces with Concord to co-release Sergio's new album is an incredible opportunity, and our customers are going to love it."

Herbie Hancock albums issued recently by Starbucks and its partners, this release

will be available to all retailers simultaneously.

MAGIC NUMBERS: Looks like Universal Records knows how to play the numbers. The label and its Republic imprint are breaking its first rock band since 3 Doors Down with Knoxville, Tenn.-based 10 Years.

The hard rock group has its inaugural hit with "Wasteland." The track is No. 4 on Billboard Radio Monitor's Active Rock airplay chart and No. 19 on the Modern Rock chart.

David Numme, PD at KUFO Portland, Ore., has been spinning the song since July. "The quality of the song [is] why it's connecting," he says.

He predicts a strong future for 10 Years. "If they can cut through and become a band people can recognize."

"From the first time I saw them in Knoxville, I was like a heat-seeking missile," Republic



Knoxville-based 10 YEARS is wasting no time climbing the Active Rock and Modern Rock charts for Universal's Republic imprint.

Records president/Universal Records senior VP Avery Lipman says. "It wasn't like these guys need to develop. It was like, 'These guys kill it.'"

As soon as recording finished, 10 Years went back on the road. "It was to get their chops, to get their crew together," Lipman says. "They'd never been on an extended road tour—they'd done regional things. We wanted them to get together and do a test run."

The single comes from "The Autumn Effect," the group's Republic/Universal debut, which came out in August. The album, produced by Josh Abrahams, peaked at No. 72 on The Billboard 200 but is beginning to rebound after having fallen off

the chart. The title has sold 82,000 units, according to Nielsen SoundScan.

Lipman admits that the label is "concerned that sales success has not [yet] correlated with radio play," but adds that "it's rare for a rock band to take off immediately, so we're patient. We're anxious, but we're patient."

The band is on the road with Breaking Benjamin and will tour with Mudvayne to close out the year.

UPDATE: After seeing Run Run Run at Billboard Underground/Live From The Knitting Factory in Los Angeles in August, Magic Castle/Universal Records has signed the band

for Australia and New Zealand. The rock act continues to be courted for a U.S. deal. Billboard Underground exposes new talent to top-tier industry tastemakers. The showcases, which take place monthly, started in New York earlier this year and expanded to Los Angeles in July.

After nine years, London-based Eddy Leviten is leaving his post as head of communications for Sanctuary Group, effective Dec. 23. Philip Rafter, director of corporate and investor relations, will take over his duties.

Additional reporting by Todd Martens and Jay Mitchell in Los Angeles.



BeatBox

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Micro-House Is In The House

Pier Bucci's 'Familia' Mixes Blips, Bleeps And Feelings

What the heck is micro-house anyway? Embraced by the cool kids who congregate in Montreal each June for the tech-nerdy Mutek festival, the new term might loosely translate to "moody techno" for older dance fans.

The style is defined by the usual blips and beeps, with lots of air in-between. But it also swaps settings, from the booty-conscious dancefloor to the subconscious mindscape.

Yet, if you're going to use the word "house" in a new genre's name, there has got to be something in it that feeds the body and soul as well as the brain. Which is why Pier Bucci's "Familia" (Cross-Town Rebels) could be the first classic micro-house album.

With Ricardo Villalobos and Luciano, Bucci is part of a triumvirate of Chilean producers making ethnic-tinted, minimalist records that are rocking the global underground.

Each of the 10 tracks on "Familia" resonates with so much direct emotion that the set might as well feature full vocals (only a handful of tracks have even the slightest vocal snippet). It sounds like Art of Noise, Juan Atkins, maybe even a bit of Roni Size, but Bucci is very much

his own artist. "I don't buy records, I don't listen to music," he says from his home in Berlin. "I don't have a turntable at home to listen to records. Lately everyone is sending me demos, a bunch of music from my friends, and really, they are still in their packages."

"Familia" is the first full-length release for U.K.-based Cross-Town, the pat imprint of rising electro DJ star Damian Lazarus. Bucci will hit the road with his label boss later this

month for a four-date American tour, during which he'll re-create the album's dewy sounds with two synthesizers and a laptop powered by Ableton Live software. Something tells me those shows should not be missed.

FAB FABRIC: Techno pioneer Carl Craig's new compilation, "Fabric 25" (Fabric)—the 25th release in U.K. club Fabric's essential series—starts off with a bang, in the form of a whisper.

The Planet E label founder launches his set with a crunk radio analog, "Ying Yang Twins' 'Walt (The Whisper Song),' mixing it into his own Doppler-effected track 'Angel' in a rare moment of rap/dance unity.

"I've always thought hip-hop is electronic music," Craig says. "There are definitely a lot of connections between Detroit [techno] and what's been happening with crunk and Miami bass and hip-hop as well."

For further proof, Craig points to Missy Elliott's upfront usage of what is arguably the first-ever techno record, Cybotron's "Clear," in her hit "Lose Control"; and "Shake," Ying Yang Twins' new single, which samples George Kranz's classic dance record "Din Da Da."

"When I heard 'The Whisper Song,' I was like, 'OK, this is a hot record. It sounds like Snoop Dogg and Pharrell,' but there was something else about it that was really fantastic and fascinating to me," Craig says. "It definitely put me straight that we have similar influences when I heard 'Shake.'"

"Fabric 25"—an awesome, multigenre party mix—hits U.S. store shelves Dec. 1 via Studio Distribution.



BUCCI

Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com



Jazz Notes

DAN OUELLETTE douellette@billboard.com



Christian Acts Roll On Contest Bandwagon

uch TV talent competitions as "American Idol" and "Nashville Star" have proven successful at launching new artists, but the pop and country communities aren't alone in utilizing that platform. There are several contests in the contemporary Christian/gospel arena, among them the Gospel Dream contest, the Exalting Him National Talent Search and the Chrysler Financial-sponsored Vickie Winans Rising Star Talent Contest.

Exalting Him is providing a vehicle of exposure for rock group Julian Drive as the Georgia band targets a national audience with its self-titled debut, due Nov. 22. The group, previously known as Refuge, won a contract with Vital Communications, a Daywind label distributed by Word Distribution.

After winning the Exalting Him regional competition in Atlanta, the band advanced to the finals in August 2004 and won the top spot. I have served as a judge for the contest the last three years and have been impressed by the talent we have seen all over the country, but I'll never forget the first time I heard this band perform in Atlanta.

Lead vocalist Shane Bowers has one of those voices that im-

mediately commands attention. On the new album, Bowers and fellow band members Shaun Bennett, Jesse Triplett and Jonathan Waggoner have created a project that fulfills the promise I saw in that first performance.

Bennett says they entered the contest just looking for feedback, never expecting to win. "We're always open to criticism, especially from people in the industry who know what they are talking about to help us out," he says. "So we never really expected to get as far as we did. It was almost surreal when they called our name out."

Julian Drive, who began as a church worship band, has drawn comparisons to Casting Crowns, as well as to Maroon 5 and Third Day. It had recorded two independent CDs and started attracting a following around Athens, Ga., but Bowers says the latest exposure has upped its national appeal.

"Shane comes from a more of a country background, and I come from more of a jam-band background," Bennett says. "We take all these sounds and put them in a blender and come up with something a little more unique. We all have different styles and tastes, and I think that gives us an edge."

David Zaffiro produced the band's album, and the first single, "Famous," is at Christian radio.

Julian Drive returned to the Exalting Him stage this year as the reigning winner. It can be seen performing on the finals of Exalting Him 2005, which airs on Trinity Broadcasting Network nightly Nov. 20-25. Bowers was also tapped to serve as a celebrity judge.

Vital plans an album release party on street date at the band's home church, Cornerstone Church of God. "That's pretty much the church [where] we all met and started our ministry, so we still call that our home," Bowers says.

It's that sense of home and the desire to stay connected to its roots that led the band to its new name. When it began working on the album, it discovered there were several other bands named Refuge. So the group settled on Julian Drive, the name of the street bassist Waggoner lives on.

"We're from a smaller town, and we're just a bunch of friends," Bennett says of their music ministry. "I drive by [the street] every day, so I'm reminded every day how much the band means to me. I'm sure it means the same to the rest of the guys." ...

Youth Movement

Concord Embraces New Wave Of Jazz Players

Roll over young lions—the early-'90s jazzers sat on recycling bebop and championed by Wynton Marsalis—because the new generation is knocking on the door.

Plaudits go to Concord Records for helping to usher in the youth movement by showcasing three of its new signings (trumpeter Christian Scott, keyboardist Taylor Eigsti and vocalist Erin Boheme), first at the Mint in Los Angeles Oct. 25 and then at Dizzy's Club at Jazz at Lincoln Center in New York Nov. 8.

At Dizzy's, Eigsti, 21, put an impressive punch and spark into his set, especially on his energetic version of John Coltrane's "Giant Steps." He also offered a live duet, "True Colors," with 17-year-old guitar phenom Julian Lage. Boheme, 19, joined the band for four songs, including her original "Don't Be Something You Ain't," a song that lyrically exemplified the evening's accent on subtly breaking out from neon jazz tastes.

The most dynamic of the trio was Scott, who energetically put funk and rock into the mix, while blowing a powerful trumpet that pierced but also hummed. The title track to his new album, "Rewind That," set for a Feb. 28 release, got his set off to a hot start. Look for him to enjoy a career with long legs.

BET Jazz, which is linked with Concord to present three 30-minute specials—once devoted to each of the fledgling artists—filmed the proceedings at Dizzy's as well as the triad's performances at the Anguilla Transquility Jazz Festival the following week. The specials will air in January.

CRYSTAL BALL: Blue Note Records is filling up its 2006 calendar with noteworthy CDs, including a solo piano outing by Gonzalo Rubalcaba—appropriately titled

"Solo," arriving March 7—and a Wes Montgomery tribute by guitarist Pat Martino, out Feb. 7.

Pianist Andrew Hill, who began recording for the label in 1963, has re-signed with Blue Note for the third time. Coming up is a quintet release, "Time Lines," out Feb. 21. And

boardist Craig Taborn and the widely underrated guitarist Wayne Krantz.

Telerecorders are looking ahead to two strong jazz-based releases: Michel Camelo's "Rhapsody in Blue" with the Barcelona Symphony Orchestra (Feb. 28) and Hiromi Uehara's "Spiral" (Jan. 17).

Trumpeter **CHRISTIAN SCOTT** is part of a welcome youth movement Concord Records is pursuing.



vocalist Cassandra Wilson's long-awaited project with producer T Bone Burnett, "Thunderbird," will finally see the light of day in March.

At Verve, Roy Hargrove, the hardest working trumpeter in the jazz business, releases "Reflections and Distortions," a two-CD set, Feb. 28. One disc features his quintet, the other his funky RH Factor band. Also out Feb. 28, harmonica ace Toots Thielemans' "Over the Rainbow."

Columbia's marquee jazz release is banjo master Béla Fleck's "The Hidden Land," which will street Jan. 31. The CD reunites Fleck and his group—including bassist Victor Wooten, percussionist Future Man and saxist Jeff Coffin—after a year-long hiatus.

Also on Jan. 31, saxophonist Chris Potter, a steady member of Dave Holland's quintet, releases yet another of his potent albums, "Underground," on Sunnyside, with a band including key-

the follow-up to 2004's "Brain." She delivers eight new compositions that range from funk to avant-garde.

THREE DOT LOUNGE: Harry Connick Jr. will make his Broadway acting debut in "The Palmyra Game" at the Roundabout Theater in New York Jan. 19. . . The Kennedy Center in Washington, D.C., will celebrate alto saxophonist/NEA Jazz Master James Moody's 80th birthday Dec. 10 at 8 p.m. at the Eisenhower Theater, also featuring fellow Jazz Masters Slide Hampton, Jimmy Heath and Paquito D'Rivera. . . Mack Avenue Records' Ron Blake recently joined the "Saturday Night Live" band on baritone saxophone and flute, replacing 25-year bander Lou Delgado. . . Eight-string guitar virtuoso Charlie Hunter makes his six-string Telecaster recording debut on drummer Bobby Previte's "Coalition of the Willing," out in February on Ropelodeo.



The members of **JULIAN DRIVE**, who come from country and jam band backgrounds, feel they have a distinctive sound that may set them apart from the competition.

ALBUMS

ALBUMS

**SINGLES**

TALIB KWELI
Right About Now
Producers: various
Koch
Release Date: Nov. 22
Having acquired a
slight taste of

ENYA (1)
Amarantine
Producer: Nicky Ryan

VARIOUS ARTISTS (2)
Walk the Line: Original
Motion Picture Soundtrack
Producer: T Bone Burnett
Wind-up
Release Date: Nov. 22
In the upcoming Johnny
Cash biopic "Walk the Line,"

**PURPLE RIBBON
ALL-STARs**
Big Bol Presents . . .
Got Purp Vol. 2
Producers: various
Purple Ribbon/Virg
Release Date: Nov.

▶ After enjoying multi-platinum success alongside his eccentric rapping partner Andre 3000, OutKast's Big Boi (left) and "S.O.B." Patton (right) bring to the stage his musical Mida touch behind the scenes on this compilation of new and old artists alike. The results are mixed, and surprisingly, it's not Patton's trail to rap enlightenment that makes the grade. A reunited Goodie Mob sounds disjointed on "Hold On," while Killer Mike's "Dungeon Family Dedication" never reaches its full potential. Luckily, a smattering of R&B gems help save this compilation from total collapse. Janelle Monáe rebounds on the fun "Lettin' Go," while Scar Tissues' lines on the "U Got That" are the whole roster comes together on "Kryptonic," the album's infectious lead single. Though the album never reaches OutKast's full glory, it's a promising look at things to come.—*MTJ*

where he ponders emulating other rappers ("If I put diamonds in my teeth like Baby, I wouldn't stand a chance of trying to sell like Shady"). Other catchy cuts pair him with Lloyd Banks ("You Already Know") and Mobb Deep ("Have a Party"), as they depict their lavish lifestyles. Though 50's approach becomes too calculated by album's end, his ability to market his rags-to-riches story remains unrivaled. —CH

SCOTT STAPP
The Great Divide
Producers: John Kurzweg,
Scott Stapp
Wind-up

It has arrived late in the year, but Scott Stapp's solo debut is the surprise of 2005. The title track sets expectations for a "new" Stapp, but "The Way" would be another Creed album, but guess again. Stapp sheds that template for a rawer sound featuring catchy, driving guitar licks (the fierce "The Way," "The Way") and experiments like the Johnny Cash-inflected "Justify." "Sublime" and "Soar" have sweet sentiments but are more like Creed songs. For all the rock blaze, the set is meant to uplift, focusing on survival, redemption, forgiveness and thankfulness. Stapp is so confident that it's easy to see why his songs are so powerful and preachy. But gospel-rocker "Broken," a praise-and-worship tearjerker, proves otherwise. As he joyfully sings, "I'm grateful for you," his gratitude is sincere and that the man has truly become whole. —CLT

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this fall with drummer Steve Jordan and bassist Pino Palladino. The result is a heavily blues- and jam-based effort with an incongruous AC feel. On cuts like "Who Did You Think I Was" and a cover of Jimi Hendrix's "Wait Until Tomorrow," Mayer's voice resembles Stevie Ray Vaughan's in all its non-offensive arches. As a guitarist, Mayer spreads his wings with "Out of My Mind" and a version of Ray Charles' "I Got a Woman." While "Try" is brimming with talent, it's not consistently compelling, with slow, grown-up numbers like "Gravity" weighing the generally congenial album down. —KH

CHRISTIAN

THIRD DAY (3)

Wherever You Are
Producers: Brown Bannister, Third Day
Essential Records

Release Date: Nov. 10
Following up its brilliant effort "Wire," which pushed the envelope in a more mainstream rock direction, Third Day enlists veteran producer Brown Bannister and targets the church-going heart of its core audience. "Cry Out to Jesus" is a poignant, powerful anthem that strikes a perfect chord in these tumultuous times. One of the best voices in any genre, Mac Powell has never sounded better. "Keep On Shinin'" in particular shows his range and way with a lyric. Among the other highlights are "Mountain of God," "How Do You Know," "Communication," and "I Can Feel It." From start to finish, this is a thoroughly satisfying collection that will be one of the year's best-selling Christian titles. —DEP

CLASSICAL

JOHN WILLIAMS, YO-YO MA, ITZHAK PERLMAN (4)

Memoirs of a Geisha

Producers: John Williams

Sony Classical

Release Date: Nov. 22

After such recent successes as the scores for films like the "Harry Potter" series and "Catch Me If You Can," composer John Williams has entirely morphed his talents once again. For the film adaptation of best-selling novel "Memoirs of a Geisha," Williams, who also conducts on the recording, scatters traditional Japanese elements like gold dust over sweeping strings and thundering percussion. Tracks like "Going to School" and "Brush on Silk" glitter, while the beating drums and haunting vocals suffuse "The Fire Scene and the Coming of War." Itzhak Perlman injects a sparkling vivacity solo into "The Chairman's Waltz," while superstar cellist Yo-Yo Ma gives an achingly sweet voice to the film's young heroine, Sayu, whose theme is artfully woven throughout the score's fabric. —AT

LATIN

SIN BANDERA

Mañana

Producers: Arturo Baquero, Brian McKnight

Sony BMG

Release Date: Nov. 22

Sin Bandera's newest album is more R&B- and hip-hop-tinged than usual, only one of the elements that makes it broader and more alive than the group's previous efforts. The Mexican duo has also incorporated duets with Brian McKnight (the very soulful "La Razón Era Tú"), Laura Pausini ("Como Tú Y Como Yo") and Vico C ("Junto A Ti"). Previously,

Sin Bandera was able to sell tons of records with a blander approach, and it still sometimes drags its tempos down and over-embellishes. But there's plenty of edge in "Junto A Ti" and "Lo Que Llamas Amor," and musically, this is far superior album, often challenging (the first single, "Suelta Mi Mano," is an acoustic track built on piano and guitar alone and full of surprising harmonies and arrangements). —LC

WORLD

DANIEL ALMAIDA and MARTIN IANNACONE (5)

Tango Crash

Producers: Daniel Almadia, Martin Iannaccone

Justin Time

Release Date: Nov. 22

Astor Piazzolla fused his love of jazz and Argentinean music to create the passionate nueva tango. Now a pair of Argentine musicians, pianist Daniel Almadia and cellist Martin Iannaccone, have taken the sensibilities of the style and infused it with subtle shades of electronica.

Their sound has a slick, contemporary feel of jazz and the dark colors of the tango; the tango; their deft use of programming and sound collage is the extra touch that makes "Tango Crash" a singular piece of work. Whether they're working of the understated tango of "Milonga Para Alberto" or the sonic overload of "DJ Peron," Almadia and Iannaccone are wrangling rich and innovative musical ideas. —PVV

THE NEW YORK TIMES
5.com

ADDITIONAL REVIEWS:

• Jimmy Buffett, "Live at Fantasy Park" (Real Gone Music)
• The Pitar, "New York City: The Chill" (New York City: The Chill)
• Ray Davies, "Thanksgiving Day '90" (Capitol)

SINGLES

POP

LIFESHOE Blind (4:12)

Producer: John Alagia

Writer: J. Wade

Publisher: DreamWorks

Geffen (CD promo)

With its acoustic ballad "You and Me" still going strong after 40X weeks on *The Billboard* Hot 100—it peaked at No. 5—Lifeshoe reads a follow-up that picks up the pace. "Blind" brings out thick layers of crunching guitars and a soaring chorus to remind us these guys were once considered an alt-rock band, before the pop urge became too strong. Jason Wade's trademark neo-grunge vocals are moody yet hopeful, a little too laid-back and, ultimately, lacking momentum. Unlike the radio perma-smash that is "You and Me," this midtempo cut is not instantly gratifying top 40 material. But its guitar-driven chorus still manages to flex a raw melodic muscle that recalls the band's energetic debut, "Hanging on a Moment," radio's most played song of 2001.—SP

D.H.T. Someone (3:11)

Producers: Fry Theeuses, Jeffrey Vissers, Serge Rametters

Writer: Fry Theeuses

Remixers: Fry Theeuses, Thunder Deejay

Publishers: EMI

Blackwood/Bedi No Access (BM)

Robbins (CD single)

The follow-up to D.H.T.'s surprise smash "The Lyrics" is a cover of a cover. The lyrics speak of a man looking to take his relationship back to basics by hitting the road and letting romance unfold away from the pressures of the daily grind. He has a way of placing colorful little details in each line that give the song a personal, confessional feel. Beyond his obvious gifts as a songwriter, Lynne is also a potent vocalist with a smooth, confident voice that immediately lets the listener know this is a man who doesn't just write lyrics, he lives them. —DEP

HILARY DUFF: Beat of My Heart (3:10)

Producers: David Executives

Writers: Dead Executives, H. Duff

Publishers: Vagan

Boys/Barry Duff (ASCAP),

Dead Executives (BMI)

Hollywood (CD promo)

Hilary Duff's No. 1 platinum

album "Most Wanted"

certainly cemented the

singer/actress in the

current pop culture

pantheon. But new single

"Beat of My Heart" seems

to toss her back to her

Disney days. Pop music is

always appreciated, but

this is a kiddie anthem,

plain and simple, so re-

petitive and childlike in its

lyric ("the beat of my heart"

is repeated 44 times in

three minutes) that it is

hardly a contender for

contemporary radio. We've

come to expect better. Hit,

what happened? —CT

COUNTRY

ROCKIE LYNNE Lipstick (3:58)

Producers: Tony Brown, Kevin Law, Blake Chancey

Writer: Lynne, M. Prentice

Publishers: various

Universal South

(CD promo)

As her career takes off,

this talented singer/

songwriter might appear to

be an overnight success. In

reality, Rockie Lynne has

spent years honing his

performing skills in clubs,

and the seasoning shows.

He makes his major-label

bow with this impressive

single. The lyrics speak of a

man looking to take his

relationship back to basics

by hitting the road and

letting romance unfold

away from the pressures of

the daily grind. He has a

way of placing colorful little

details in each line that give

the song a personal,

confessional feel. Beyond

his obvious gifts as a

songwriter, Lynne is also a

potent vocalist with a

smooth, confident voice

that immediately lets the

listener know this is a man

who doesn't just write

lyrics, he lives them. —DEP

TRIPLE A

PETER GALLAGHER Still I Long for You (3:57)

Producers: Michael Mangini

Writers: L. Williams, D. Jarvis

Publishers: Cassa de

DJ/Music of Windward

(ASCAP), Warner,

Tamela/Red-Jones (BM)

Epic (CD promo)

At face value, a record from

Peter Gallagher appears to

be a misguided venture

project in the vein of Minnie

Driver and Robert Downey

Jr. But the fine actor has

appeared in more than a

half-dozen Broadway

musicals, and he recently

sang Solomon Burke's soul

classic "Don't Give Up on Me"

on the hit series in

which he stars, "The OC."

Epic Records came calling,

and the result is "7 Days in

Memphis," an authentic

enough rock-blues

collection. Single "Still I

Long for You," co-

written by Lucinda

Williams, is an organic jam

that hints at bayou blood

flowing through Gallagher's

veins. Radio will be a tough

call, but fans have every

reason to applaud. —CT

AC

DESTINY'S CHILD Stand Up for Love (4:45)

Producers: David Foster, H. Williams

Writer: A. Foster-Filles, D. Foster

Publishers: various

Columbia/Sony Urban

(CD promo)

Destiny's Child's farewell

"8th" album leads off with a

song that is anything but a

chart-topper. "Stand Up for

Love," deemed the 2005

World Children's Day

anthem, is a schmaltzy AC

ballad aiming to display the

political talents of

the band's spokeswomen

and Michelle Williams.

That's ironic, given that the

discs share space with

"Bills, Bills, Bills," "Booty-

licious" and "Survivor,"

which were production

triumphs that had little to

do with vocal worldliness.

Here's a group that

managed to turn an

overused rhythmic track

into a relentless hitmaking

machine. Only later did the

three some, one by one,

prove that they could sing.

We all know now that the

members of Destiny's Child

were more talented than

their hits revealed, but this

finale is a disappointing

nonstarter. —CT

LEGENDS & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS)
AND CHUCK TRAYLOR (SINGLES)
COVER PHOTO: Lella Co. Deborah Evans Price,
Kala Hazy, Cover Image, Jerry M. Jones, Steve Phillips,
Chuck Traylor, Brian Tishman, Christa L. Titus,
Anastasia Tinsdale, Philip Van Vleet, Paul Verha

PICK: A new release predicted to hit the top half of the chart in the corresponding format

CITICUS' CHOICE: A is a new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to: Jonathan Cohen and Debbie Evans, c/o Chuck Traylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10003) or to the writers in the appropriate bureau.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SHIRY DIAMOND

"Hall Diamond's Rick Rubin produced '12 Long' begins at No. 4 on The Billboard 200 with 33,000 copies. The singer's 45th appearance on the big chart marks his highest rank since 1978. His best overall total in the Nielsen SoundScan era and his best sales week since "The Christmas Album" in 1982.

LATIN BEAT

Wisin & Yandel's "Pa'l Puma" becomes only the second album by a reggaeton act to debut at No. 1 on Top Latin Albums. It opens with a career-best 30,000 copies and marks their first appearance on The Billboard 200 (No. 30).



TURN ON THE FUN

Best Buy-exclusive DVD set "Usher: Behind the Truth" bows at No. 1 on Top DVD. The three-disc set is the third Best Buy offering to lead this chart, following ones by the Rolling Stones and Elton John.

CHART BEAT

READ THIS SECTION EVERY WEEK AT BILLBOARD.COM/CHARTBEAT

>>> "It's [sic] by newcomer Chris Brown, rumormongers the way to No. 1 on The Billboard Hot 100 in just his 14th week on the chart. He becomes the first artist since Clara to take a debut single to the top, and Fred Broseman has all the details.

>>> Along with this new face, Billboard's charts embrace familiar names, too, including '04 acts Kuba Bush, Burythetics and Cymil Luper, who each find ink with their new albums.

>>> A veteran with an even longer discography, singer/composer Neil Diamond, across his best Billboard 200 bow in decades. Fred's Chart Beat gives you all the chart highlights of Diamond's long and distinguished career.

Billboard

CHARTS

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Chesney, 50 Cent Can't Turn Tide; Madonna Vs. 'Idol'

Kenny Chesney and 50 Cent earn bragging rights with this issue's charts, yet their opening totals make each man a poster child for what is shaping up to be a fourth quarter of discontent.

With 469,000 copies sold, Chesney notches his fourth No. 1 on The Billboard 200 and his fifth on Top Country Albums. He also leads the new Top Digital Albums and Top Internet Albums lists.

The soundtrack to No. 2 on the big chart debut settles for No. 2 on the big chart with 317,000, but it does reach No. 1 on Top R&B/Hip-Hop Albums. It is also No. 1 on Top Soundtracks and Top Rap Albums at Billboard. Following a week in which 50 Cent appeared on none of the late-night talk shows and "Live With Regis and Kelly," his movie debuted at No. 4 on the box-office chart with opening-weekend sales of \$12 million.

Certainly 300,000-plus and 400,000-plus weeks still represent rich real estate. 50 Cent's start would have been big enough to top The Billboard 200 in all but 18 weeks of 2005, with four of those weeks belonging to his album "The Massacre." There have only been five weeks since the start of the year when the No. 1 album exceeded Chesney's opening sum.

But, in a week when album sales are down by 13.7% from the same frame of

last year, their numbers tell a tale of what might have been.

Combined, Chesney's latest and 50 Cent's soundtrack only sell about 10% more than Eminem's "Encore" did when it led the chart a year ago during a short, rushed opening week. That same chart saw top debuts from hits sent by Shania Twain (\$29,000 copies), Toby Keith (43,000) and Britney Spears (255,000); every top 10 title surpassed 100,000. Only three are in that club in this issue. All told, the top 10 for the week ending Nov. 14, 2004, weighed in at 2.8 million units, 45% ahead of the new top 10's volume.

Moreover, while 50 Cent's soundtrack finished slightly ahead of where chains' first-day numbers suggested it might, Chesney's album lost momentum as the week played out. Where it once seemed

a viable candidate to beat 600,000, new set "The Road and the Radio" falls shy of the singer's best week (550,000), which his album "When the Sun Goes Down" set in the Feb. '21, 2004, issue.

Mind you, I'm not casting aspersions at either Chesney or 50 Cent. It is practically certain the former will be the only country artist to place two different albums at No. 1 on the big chart in 2005, while the rapper's "The Massacre" will likely be the only album of the year to score a million-plus Nielsen SoundScan week.

Rather, what I'm suggesting is that if artists with these credentials cannot wake up business, it is difficult to imagine that any of the big guns set to fire in the remaining weeks of the holiday-selling season will make a difference either.

PLUS BUSINESS: Kenny Chesney's new album benefits from the latest significant addition to Nielsen SoundScan's sample, the 11,000 JCPenney stores.

Chesney's "The Road and the Radio" is the only title now stocked at the department-store chain, but JCPenney elected to add those outlets when it learned the merchant will bring in a wider selection of albums within the next 60 days.

SoundScan logs JCPenney's sales as nontraditional ones, the segment that

also includes digital downloads, Internet-ordered albums and venue sales. Backing out the 13,000 units combined that Chesney clocked on the Top Digital Albums and Top Internet Albums charts, I estimate that JCPenney stores accounted for about 5.5% of his opening-week take.

GIRL FIGHT: Two women, one a newer face, the other a dominant chart force for more than 20 years, are in a tight race for first place on next issue's Billboard 200.

The incumbent, Madonna, who has had five No. 1s, including two of her last three full-length sets. The challenger, Carrie Underwood, the fourth-season winner of "American Idol," the TV talent show that generated four chart-topping albums in its first three seasons.

The former has returned to her dance roots and has been engaged in a big media blitz since she appeared on "Late Show With David Letterman" Oct. 20. Underwood counters with a country-flavored set and a TV campaign from candy maker Hershey's.

Chains' first-day sales put both on course for 500,000-plus weeks, with Madonna's appearing faster, but the race is too close to call.



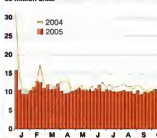
Market Watch

WEEKLY UNIT SALES

	ALBUMS	STORE UNITS	DIGITAL TRACKS
This Week	11,940,000	63,000	8,114,000
Last Week	10,899,000	61,000	6,434,000
Change	9.6%	3.3%	26.1%
This Week Last Year	13,833,000	99,000	3,381,000
Change	-13.7%	-36.4%	140.0%

WEEKLY ALBUM SALES

in million units



A Weekly National Music Sales Report

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES	530,512,000	479,250,000	-9.7%
Albums*	50,512,000	47,250,000	-6.3%
Store Singles	6,689,000	4,495,000	-32.5%
Digital Tracks	112,385,000	285,774,000	154.3%
Total	64,586,000	798,519,000	18.5%

ADJUSTED SALES**

Albums	515,810,000	479,250,000	-7.1%
Albums w/TEA***	527,074,500	507,827,400	-3.6%

*2004 data beginning with week ending July 11 for a 52-week comparison.

**Includes track equivalent album sales (TEA) with 18 track downloads equivalent to one album sale.

Digital Tracks Sales

'04	112.4 million
'05	285.8 million

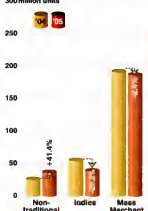
SALES BY ALBUM FORMAT

CD	517,017,000	463,159,000	-11.6%
Cassette	8,014,000	2,242,000	-72.0%
Digital	4,099,000	12,900,000	214.7%
Other	1,382,000	945,000	-31.4%

For week ending Nov. 13, 2005. Figures are rounded. Compiled from a national sample of retail stores and rock sales reports collected and provided by Nielsen SoundScan.

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

300 million units



NOV 26 2005 THE Billboard 200

Rank	Year	Artist	Album	Label	Genre	Peak Position	Weeks on Chart	Certification
1	1987	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
2	1988	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
3	1989	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
4	1990	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
5	1991	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
6	1992	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
7	1993	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
8	1994	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
9	1995	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
10	1996	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
11	1997	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
12	1998	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
13	1999	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
14	2000	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
15	2001	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
16	2002	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
17	2003	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
18	2004	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
19	2005	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
20	2006	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
21	2007	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
22	2008	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
23	2009	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
24	2010	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
25	2011	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
26	2012	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
27	2013	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
28	2014	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
29	2015	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
30	2016	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
31	2017	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
32	2018	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
33	2019	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
34	2020	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
35	2021	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
36	2022	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
37	2023	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
38	2024	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
39	2025	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
40	2026	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
41	2027	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
42	2028	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
43	2029	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
44	2030	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
45	2031	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
46	2032	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
47	2033	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
48	2034	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
49	2035	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
50	2036	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
51	2037	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
52	2038	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
53	2039	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
54	2040	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
55	2041	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
56	2042	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
57	2043	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
58	2044	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
59	2045	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
60	2046	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
61	2047	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
62	2048	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
63	2049	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
64	2050	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
65	2051	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
66	2052	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
67	2053	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
68	2054	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
69	2055	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
70	2056	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
71	2057	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
72	2058	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
73	2059	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
74	2060	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
75	2061	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
76	2062	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
77	2063	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
78	2064	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
79	2065	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
80	2066	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
81	2067	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
82	2068	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
83	2069	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
84	2070	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
85	2071	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
86	2072	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
87	2073	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
88	2074	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
89	2075	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
90	2076	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
91	2077	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
92	2078	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
93	2079	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
94	2080	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
95	2081	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
96	2082	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
97	2083	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
98	2084	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
99	2085	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum
100	2086	THE NOTORIOUS B.I.G.	Ready to Die	A&M	Rap	1	10	2x Platinum



Rank	Artist	Album	Time
81	ARTIST & ALBUM: DESTROYING LABEL (1992)		
82	81	Bette Midler Sings The Peggy Lee Songbook	
83	82	KIRK FRANKLIN	Hero
84	83	GARY ALAN	Tough All Over
85	84	JOHN FOGERTY	The Long Road Home: The Ultimate John Fogerty-Emerson Collection
86	85	DEPECHE MODE	Playing The Angel
87	86	SLIPKNOT	9.6: Live
88	87	THE SOUNDTRACK	Chicken Talk
89	88	DIERKS BENTLEY	Modern Day Delirium
90	89	BOB JOVI	Have A Nice Day
91	90	TWISTA	The Day After
92	91	SEAN PAUL	The Sonny
93	92	KEYSHIA COLE	The Way It Is
94	93	TRINA	Glamorous Life
95	94	COLDPLAY	X&Y
96	95	VARIOUS ARTISTS	WOW Hits 2006
97	96	PAUL WALL	The Peoples Champ
98	97	50 CENT	The Massacre
99	98	TERRI CLARK	Life Goes On
100	99	BARBRA STREISAND	Gilty Pleasures
101	100	NIIRVANA	Silver: The Best Of The Box
102	101	MICHAEL BUBLE	It's Time
103	102	GUNS N' ROSES	Greatest Hits
104	103	SARA EVANS	Real Fine Place
105	104	CHRIS BOTTI	To Love Again: The Duets
106	105	FIONA APPLE	Extraordinary
107	106	THE MARS VOLTA	Scabdates
108	107	DEATH CAB FOR CUTIE	Plans
109	108	RICK MARTIN	Life
110	109	BRAD PASKLEY	Time Well Wasted
111	110	THE KILLERS	Hot Fuss
112	111	MELISSA ETHERIDGE	Greatest Hits: The Road Less Traveled
113	112	CASTING CROWNS	Lifesong
114	113	PAUL MCCARTNEY	Chaos And Creation In The Backyard
115	114	TOBY KEITH	Greatest Hits 2
116	115	ANDREW SEINFELD	City Of Evil
117	116	NEIL YOUNG	Prairie Wind
118	117	BIG & RICH	Horses Of A Different Color
119	118	THE ALL-AMERICAN REJECTS	Move Along
120	119	MARSHALL ROMANCE	Three Cheers For Sweet Revenge
121	120	LITTLE BIG TOWN	The Road To Here
122	121	CHRIS CAGLE	Anywhere But Here
123	122	PRETTY RICH	Bleustars
124	123	GRETCHEN WILSON	Here For The Party
125	124	RELIENT K	Apocalyptic ap
126	125	TONY BRAXTON	Libra
127	126	TOBY KEITH	Honkytonk University
128	127	JACK JOHNSON	In Between Demons
129	128	DAMIAN J.R. GONG MARLEY	Welcome To Jamrock
130	129	SWITCHFOOT	Nothing Is Sound
131	130	STAINED	Cherry V

THE BILLBOARD 200 ARTIST INDEX

[illegible]

WEEK	ARTIST	ALBUM & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
101	NEW	BOB MARLEY & THE WAILERS Africa Unite: The Singles Collection (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
102	70	ROW WOLF Wanted (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
103	49	FRANZ FERDINAND You Could Have It So Much Better (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
104	101	SYSTEM OF A DOWN Megalomania (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
105	60	LIL' KIM The Naked Truth (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
106	84	THE ROLLING STONES A Bigger Bang (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
107	119	KENNY G The Greatest History Classics (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
108	NEW	SOUNDTRACK The OC: Mx 5 (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
109	81	YING YANG TWINZ U.S.A.: United State Of Atlanta (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
110	65	RAY J Regulation (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
111	NEW	JEREMY CAMP Live—Unplugged: Franklin, TN (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
112	NEW	CYNID LAUPER The Body Acoustic (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
113	71	AEROSMITH Rockin' The Joint: Live At The Hard Rock Hotel Las Vegas (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
114	108	ALY & AJ Into The Rush (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
115	90	SHINEDOWN Us And Them (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
116	NEW	EURYTHMICS Ultimate Collection (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
117	112	DANE COOK Retelation (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
118	87	LYFE JENNINGS Lye 266-192 (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
119	91	RHINANA Music Of The Sun (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
120	100	JASON ALDEAN Jason Aldean (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
121	127	HIM Dark Light (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
122	75	DAVID GRAY Life In Slow Motion (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
123	145	SOUNDTRACK Rent (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
124	130	JESSIE MCCARTNEY Beautiful Soul (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
125	126	RBD Unleash The Anarchy (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
126	113	WEezer Make Believe (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
127	140	VARIOUS ARTISTS WOW Christmas (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
128	108	JAMES BLUNT Back To Bedlam (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
129	84	CHARLIE WILSON Cherlie Last Name Song (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
130	105	AUDIOSLAVE Out Of Exile (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
131	120	YOLANDA ADAMS Day By Day (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
132	110	BROOKS & DUNN Hillbilly Deluxe (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
133	121	SHAKIRA Fijicón Oral Vol. 1 (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
134	110	MIKE JONES Who Is Mike Jones (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
135	115	LIFHOUSE Lifehouse (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
136	79	VARIOUS ARTISTS So Amazing: An All-Star Tribute To Luther Vandross (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
137	140	KIDZ BOB KIDS Kidz Bob & Friends (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
138	117	R. KELLY TP3 Reloaded (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
139	129	WASHDORNE HEIGHTS The Silence In Black And White (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
140	134	LEANN RIMES This Women Come (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
141	138	RBD Rebelde (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
142	116	THRICE Vessalus (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
143	124	FOO FIGHTERS The Long Road Out Of Eden (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
144	119	KANYE WEST The College Dropout (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
145	111	SOUNDTRACK The OC (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
146	120	FRANKIE J The One (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
147	NEW	NONPOINT The Plan (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
148	104	TRACY LAWRENCE Then & Now: The Hits Collection (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
149	121	SONNIE RAITT Souls Alike (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
150	127	TRISHA YEAHWOOD Jasper County (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		



Soundtracks in 'The OC' series have sold more than 204,000 copies. New ones move 11,000.



Campy... week 7,000



RBD... week 7,000



With Raven gone... week 7,000



Bubbling under the big chart... week 7,000

WEEK	ARTIST	ALBUM & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
181	107	DAVID BANNER Certified (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
182	133	COHEED AND CAMBRIA Good Apollo 11: Burning Star IV (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
183	131	DOLLY PARTON Those Were The Days (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
184	149	RELIANT K M4M4M (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
185	149	CELTIC WOMAN Celtic Woman (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
186	124	ISRAEL & NEW BREED Alive In South Africa (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
187	120	RANDY TRAVIS Glorious: Songs Of Faith, Worship And Praise (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
188	131	MARY MARY Mary Mary (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
189	135	CIARA Goodies (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
190	NEW	POINT OF GRACE Winter Wonderland (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
191	165	SEETHER Karma And Effect (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
192	154	ORIGINAL BROADWAY CAST RECORDING Wicked (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
193	173	BRATZ Rock Angel (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
194	NEW	BEE GEES Number Ones (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
195	170	AKON Trouble (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
196	170	THE CLUCK FIVE Greetings From Innis House (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
197	NEW	THE BRIAN SEATER ORCHESTRA Dig That Crazy Christmas (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
198	151	TYM MCGRAW Live Like You Were Dying (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
199	170	IL DIVO Il Divo (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
200	148	CECE WINANS Purified (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
201	171	TREY SONGZ I Gotta Make It (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
202	170	N SYNC Greatest Hits (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
203	171	HERBIE HANCOCK Possibilities (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
204	171	REGIS PHILIBIN The Regis Philbin Christmas Album (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
205	171	MERCURY The Christmas Season (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
206	171	MATISYAHU Live At Studio (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
207	171	CRAIG MORGAN My Kind Of Love (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
208	171	IMOGEN HEAP Spies For Yourself (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
209	171	STORY OF THE YEAR In The Wake Of Determination (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
210	171	NINE INCH NAILS With Teeth (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
211	171	X-PAC DE LA SIERRA Mas Capaces Que Nunca (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
212	171	COMMON Be (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
213	171	THELONIOUS MONK QUARTET WITH JOHN COLTRANE At Carnegie Hall (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
214	171	JOACHIN Joachin (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
215	171	DAVID CROWDER BAND A Collision Of (3+4+7) (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
216	171	JACKSON BROWNE Smulvis Volume 2 Metropolitan Vol. 1 (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
217	171	THE CHEETAH GIRLS Solo Acoustic Vol. 1 (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
218	171	MIRANDA LAMBERT Kerosene (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
219	171	ROB THOMAS Something To Be (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
220	171	EMINEM Encore (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
221	171	10 YEARS The Autumn Effect (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
222	171	DADDY YANKEE Barrio Fino (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
223	171	BRYAN ADAMS Anthology (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
224	171	MY MORNING JACKET Z (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
225	171	SHANIA TWAIN Greatest Hits (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
226	171	VARIOUS ARTISTS Most Inspired By The Christmas Of Names: The Lion, The Witch And The Wardrobe (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
227	171	CRAYZ FRANK Shine (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
228	171	CRAYZ FRANK Crazy Frog Presents Crazy Hits (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		
229	171	DWEL Some Kinds... (10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD, 10 CD)	1		

The most popular songs & albums, according to airplay data, are featured in our **Billboard** charts. The most popular songs & albums, according to airplay data, are featured in our **Billboard** charts. The most popular songs & albums, according to airplay data, are featured in our **Billboard** charts.

NOV 26 2005 **Billboard** 100

THE BILLBOARD HOT 100

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	2	RUN IT!	Chris Brown	1
2	1	GOLD DIGGER	Kanye West Featuring Jamie Foxx	1
3	3	MY HUMPS	The Black Eyed Peas	1
4	4	SOUL SURVIVOR	Young Jeezy Featuring Akon	1
5	5	PHOTOGRAPH	Nickelback	1
6	6	WE'RE BURIN'	Sean Paul	1
7	12	GREATEST HITS: LAFAYETTE	D4L	7
8	7	BECAUSE YOU	Chris Brown	7
9	8	STICKWIT	The Pussycat Dolls	7
10	11	I'M SPRUNG	112	7
11	10	SUGAR, WE'RE GOIN' DOWN	Fei	7
12	9	SHAKE IT OFF	Mariah Carey	7
13	13	STAY FLY	Three 6 Mafia Featuring Young Buck & English & M.O.	7
14	14	HUNG UP	Madonna	7
15	15	I THINK THEY LIKE ME	Don Pancherz Featuring Big Jemelle Dupri, Da Brat & Bow Wow	7
16	16	WAKE ME UP WHEN SEPTEMBER ENDS	Green Day	7
17	17	DON'T FORGET ABOUT US	Mariah Carey	7
18	18	LIKE YOU	Bow Wow Featuring Cam	7
19	19	HERE WE GO	Time Featuring Kelly Rowland	7
20	20	ONE WISH	Ray J	7
21	21	GIRL TONITE	Twista Featuring Teyana Taylor	7
22	22	YOU AND ME	Lil' Jon	7
23	23	THERE IT GOES (THE WHISTLE SCOP)	Justin Guarini	7
24	24	YOUR BODY	Piercy Fenty	7
25	25	BEVERLY HILLS	Weezer	7
26	26	DANCE, DANCE	Fall Out Boy	7
27	27	FEEL GOOD INC.	Gorillaz	7
28	28	CHINA	The Pussycat Dolls Featuring Busta Rhymes	7
29	29	LURIDUS	Green Day	7
30	30	WINDOW SHOPPER	50 Cent	7
31	31	WE BELONG TOGETHER	Mariah Carey	7
32	32	BOYFRIEND	Ashlee Simpson	7
33	33	TEQUILA MAKES HER CLOTHES FALL OFF	Joe Nichols	7
34	34	I SHOULD HAVE CHEATED	Kanye West	7
35	35	UNBREAKABLE	Alicia Keys	7
36	36	PLAY	Diana Krall	7
37	37	PON DE REPLAY	Rihanna	7
38	38	BEHIND THESE HAZEL EYES	Kelly Clarkson	7
39	39	WHO YOU'D BE TODAY	Kanye West	7
40	40	DIRTY LITTLE SECRET	The All-American Rejects	7
41	41	LISTEN TO YOUR HEART	D4L	7
42	42	COME A LITTLE CLOSER	Diana Krall	7
43	43	HEARD 'EM SAY	Kanye West Featuring Akon	7
44	44	LOSE CONTROL	Mary Elizabeth featuring Carey & Kim Sozzi	7
45	45	JESUS, TAKE THE WHEEL	Cameo Underwood	7
46	46	LIGHTERS UP	Lil' Kim	7
47	47	BELLY DANCER (BANAZZA)	Akon	7
48	48	LA TORTURA	Shakira	7
49	49	CAN I HAVE IT LIKE THAT	Pharrell Featuring Q-Tip	7
50	50	MORE THAN WORDS	Real McCoy	7
51	51	DON'T LIE	The Black Eyed Peas	7
52	52	SHAKE	Yang Yung Featuring Pitbull	7
53	53	SEASONS OF LOVE	Carole King	7
54	54	CHECK IT OUT	Benetton	7



Top 100
Kanye West's 'The College Dropout' is the first of his three albums to reach No. 1 on the Hot 100.



The Week
Madonna's 'Hung Up' is the first of her 11 albums to reach No. 1 on the Hot 100.



In addition to his second album, Justin Guarini's 'There It Goes' is the first of his three albums to reach No. 1 on the Hot 100.



One of her two albums to reach No. 1 on the Hot 100, Kelly Rowland's 'Ms. Kelly' is the first of her three albums to reach No. 1 on the Hot 100.



One of her two albums to reach No. 1 on the Hot 100, Ashlee Simpson's 'Pieces of a Girl' is the first of her three albums to reach No. 1 on the Hot 100.



One of his two albums to reach No. 1 on the Hot 100, Joe Nichols' 'Tequila Makes Her Clothes Fall Off' is the first of his three albums to reach No. 1 on the Hot 100.



Top 100
Kanye West's 'The College Dropout' is the first of his three albums to reach No. 1 on the Hot 100.

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	2	BEST I EVER HAD	Chris Brown	1
2	1	I'M FEELING YOU	Santana Featuring Michelle Branch & The Wreckers	1
3	3	LETTER LIFE	Chris Brown	1
4	4	IF IT'S LOVIN' THAT YOU WANT	Rihanna	1
5	5	LIKE WE NEVER LEFT AT ALL	Faith Hill	1
6	6	HONKY TONK BADAONKONK	Tina Turner	1
7	7	MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington	1
8	8	YOU'RE BEAUTIFUL	James Blunt	1
9	9	COOL	Green Day	1
10	10	MUSTER'S AMBITION	50 Cent	1
11	11	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	Unlabeled	1
12	12	BETTER DAY	Good Gole	1
13	13	JUST THE GIRL	The Chic-Fire	1
14	14	GRILLZ	Nelly Featuring Paul Wall & A.G.	1
15	15	BOONDOGS	Little Big Town	1
16	16	BIG BLUE NOTE	Toby Keith	1
17	17	YOU'RE LIKE COMIN' HOME	Lonestar	1
18	18	GOOD RIDE COWBOY	Garth Brooks	1
19	19	ANYTHING IS TO BE PROUD OF	Montgomery Gentry	1
20	20	TURN IT UP	Chamillionaire Featuring Lil' Flip	1
21	21	RECKONK YACHT CLUB	Craig Morgan	1
22	22	SHE LET HERSELF GO	George Strait	1
23	23	FIREMAN	Lee Wiley	1
24	24	DOA	Pop Fingers	1
25	25	HOME	Michael Biehn	1
26	26	DON'T BOTHER	Shakira	1
27	27	SCUM MEETS BOY	Death Cab for Cutie	1
28	28	BAT COUNTRY	Averaged Sweatin'	1
29	29	PROBABLY WOULDN'T BE THIS WAY	Larkin Rose	1
30	30	OUTTA CONTROL (REMIX)	50 Cent	1
31	31	BILLY'S GOT HIS BEE BOOGLES ON	Neil McCoy	1
32	32	WHEN I'M GONE	Brittney Spears	1
33	33	DOESN'T REINDE ME	Audioton	1
34	34	PRESIDENT	Woodward	1
35	35	MISS ME BABY	Chris Cagle	1
36	36	KRYPTONITE (I'M ON IT)	Purple Ribbon All-Stars	1
37	37	SAVE ME	Shinedown	1
38	38	WE WITHOUT YOU	Mya	1
39	39	NAKED	Marques Houston	1
40	40	STAY WITH ME (BRASS BED)	Josh Gracin	1
41	41	ONLY	Nine Inch Nails	1
42	42	THIS IS HOW WE HEART BREAKS	Rob Thomas	1
43	43	ALL THESE THINGS THAT IVE DONE	The All-American Rejects	1
44	44	GOOD IS GOOD	Sheryl Crow	1

BETWEEN THE BUILT-UPS **BROWN BAGS NO. 1 ON HOT 100**

Chris Brown makes his maiden voyage on the **Billboard** Hot 100 as an unqualified success as "Run It!" rises to No. 1, displacing Kanye West's "Gold Digger" after a 10-week run at the top. Brown is the first male artist to take the first **Billboard** charting title to the top of the Hot 100 since Montell Jordan did

it with "This Is How We Do It" in April 1995. "Run" uses its weekly audience impressions to 155.7 million, the largest Hot 100 total ever for a new male artist. Only Clava's "Goodie" with 157.7 million in the Oct. 16, 2004, issue, had a higher debut.

—Silvia Pietrosanguino

DT 100 NOV 26 2005

[illegible]

100

MODERN ROCK

DATE	LAST NAME	FIRST NAME	TITLE	ARTIST (COUNTRY) / POINTS (LAST)
1	2	12	DOA	DOA (USA) 10
8	1	17	ONLY	ONLY (USA) 10
5	13	18	SAY ME	SAY ME (JAMAICA) 10
4	3	30	FEEL GOOD INC	FEEL GOOD INC (USA) 10
4	4	34	PHOTOGRAPH	PHOTOGRAPH (JAMAICA) 10
4	10	35	SOUL MEETS BODY	SOUL MEETS BODY (USA) 10
4	18	36	PERMANENT SITUATION	PERMANENT SITUATION (USA) 10
8	20	37	DOESN'T REMIND ME	DOESN'T REMIND ME (USA) 10
10	9	13	DO NOT TREAD ON ME	DO NOT TREAD ON ME (USA) 10
10	9	13	DO YOU WANT TO	DO YOU WANT TO (USA) 10
11	7	26	SUGAR, WE'RE GOING DOWN	SUGAR, WE'RE GOING DOWN (USA) 10
11	16	28	HYPOTHETIZE	HYPOTHETIZE (USA) 10
14	18	38	STIFFER & DOWN	STIFFER & DOWN (USA) 10
14	13	7	JURICOBO	JURICOBO (USA) 10
14	13	7	BAT COUNTRY	BAT COUNTRY (USA) 10
16	18	39	TWISTED TRANSISTOR	TWISTED TRANSISTOR (USA) 10
21	4	4	THE GHOST OF YOU	THE GHOST OF YOU (USA) 10
21	4	4	NOT NOW	NOT NOW (USA) 10
20	17	34	WASTELAND	WASTELAND (USA) 10
20	17	34	RIGHT HERE	RIGHT HERE (USA) 10
21	15	18	ALL THESE THINGS THAT I'VE DONE	ALL THESE THINGS THAT I'VE DONE (USA) 10
22	4	4	THE SUFFERING	THE SUFFERING (USA) 10
22	4	4	TALK	TALK (USA) 10
22	4	4	PRECIOUS	PRECIOUS (USA) 10
22	4	4	STAND UP	STAND UP (USA) 10

 POP 100

DATE	WEEK	ARTIST	TITLE	WEEKS ON CHART	HIGHEST POSITION (PEAK)	WEEKS AT NO. 1
9	1	12	GOLD DIGGER RAY J (feat. T.I.)	1	1	1
9	2	1	RUN IT CHRIS BROWN (feat. T.I.)	1	1	1
9	3	2	MY KUMPS THE VERMILION POST (feat. JAY-Z)	1	1	1
9	4	1	PHOTOGRAPH KATY PERRY (feat. Timbaland)	1	1	1
9	5	1	BECAUSE OF YOU KELLY ROWLAND (feat. JAY-Z)	1	1	1
9	6	1	STICKY TIT THE PINK PANDAS (feat. T.I.)	1	1	1
9	7	1	SUGAR, WE'RE GOING DOWN MILKE AND THE KIDZ (feat. JAY-Z, RAY J, AND T.I.)	1	1	1
9	8	1	BE BE BURNIN' MEAT LOAF (feat. JAY-Z)	1	1	1
9	9	1	SUCK SURVIVOR THE VERMILION POST (feat. JAY-Z)	1	1	1
9	10	1	HUNG UP JAY-Z (feat. KATY PERRY)	1	1	1
9	11	1	WAKE ME UP WHEN SEPTEMBER ENDS JAY-Z (feat. KATY PERRY)	1	1	1
9	12	1	LAFFY TAFFY MILK AND THE KIDZ (feat. JAY-Z)	1	1	1
9	13	1	BEVERLY HILLS JAY-Z (feat. T.I.)	1	1	1
9	14	1	SHAKE IT OFF KATY PERRY (feat. JAY-Z)	1	1	1
9	15	1	YOU AND ME JAY-Z (feat. KATY PERRY)	1	1	1
9	16	1	DOCT CHA THE PINK PANDAS (feat. JAY-Z)	1	1	1
9	17	1	BOYFRIEND JAY-Z (feat. KATY PERRY)	1	1	1
9	18	1	LUXURIOUS THE PINK PANDAS (feat. JAY-Z)	1	1	1
9	19	1	DANCE DANCE JAY-Z (feat. KATY PERRY)	1	1	1
9	20	1	DO NOT FORGET ABOUT US MILKE AND THE KIDZ (feat. JAY-Z)	1	1	1
9	21	1	LIKE YOU JAY-Z (feat. KATY PERRY)	1	1	1
9	22	1	GOOD GOOD JAY-Z (feat. KATY PERRY)	1	1	1
9	23	1	DIRTY LITTLE SECRET THE PINK PANDAS (feat. JAY-Z)	1	1	1
9	24	1	PON DE REPLAY JAY-Z (feat. KATY PERRY)	1	1	1
9	25	1	BELLY DANCER (BANANZA) JAY-Z (feat. KATY PERRY)	1	1	1
9	26	1	IN SPRING JAY-Z (feat. KATY PERRY)	1	1	1
9	27	1	BEHIND THESE HAZEL EYES JAY-Z (feat. KATY PERRY)	1	1	1
9	28	1	LOSE CONTROL JAY-Z (feat. KATY PERRY)	1	1	1
9	29	1	LISTEN TO YOUR HEART JAY-Z (feat. KATY PERRY)	1	1	1
9	30	1	CHECK ON IT JAY-Z (feat. KATY PERRY)	1	1	1
9	31	1	SEASONS OF LOVE JAY-Z (feat. KATY PERRY)	1	1	1
9	32	1	IF IT'S OLVIN' THAT YOU WANT JAY-Z (feat. KATY PERRY)	1	1	1
9	33	1	JUST THE GIRL JAY-Z (feat. KATY PERRY)	1	1	1
9	34	1	THESE IT GO (THE WHISTLE SOUND) JAY-Z (feat. KATY PERRY)	1	1	1
9	35	1	DO NOT SAY THAT JAY-Z (feat. KATY PERRY)	1	1	1
9	36	1	HEARD ME BOTHER JAY-Z (feat. KATY PERRY)	1	1	1
9	37	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	38	1	LA TORTURA JAY-Z (feat. KATY PERRY)	1	1	1
9	39	1	WINNER SHOPPER JAY-Z (feat. KATY PERRY)	1	1	1
9	40	1	JESUS, TAKE THE WHEEL JAY-Z (feat. KATY PERRY)	1	1	1
9	41	1	WHEN I'M DONE JAY-Z (feat. KATY PERRY)	1	1	1
9	42	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	43	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	44	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	45	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	46	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	47	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	48	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	49	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1
9	50	1	THESE WORDS JAY-Z (feat. KATY PERRY)	1	1	1

WEEK	DATE	TITLE	ARTIST
51	08-01	THEY'RE GONNA LOVE ME	THE JORDAN S. JORDAN LABELS
52	08-08	CAN I HAVE LIKE THAT	THE JORDAN S. JORDAN LABELS
53	08-15	LET ME TAKE YOU TO THE CITY	THE JORDAN S. JORDAN LABELS
54	08-22	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
55	08-29	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
56	09-05	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
57	09-12	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
58	09-19	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
59	09-26	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
60	10-03	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
61	10-10	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
62	10-17	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
63	10-24	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
64	10-31	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
65	11-07	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
66	11-14	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
67	11-21	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
68	11-28	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
69	12-05	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
70	12-12	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
71	12-19	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
72	12-26	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
73	01-02	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
74	01-09	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
75	01-16	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
76	01-23	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
77	01-30	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
78	02-06	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
79	02-13	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
80	02-20	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
81	02-27	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
82	03-06	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
83	03-13	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
84	03-20	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
85	03-27	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
86	04-03	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
87	04-10	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
88	04-17	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
89	04-24	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
90	05-01	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
91	05-08	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
92	05-15	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
93	05-22	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
94	05-29	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
95	06-05	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
96	06-12	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
97	06-19	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
98	06-26	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
99	07-03	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS
100	07-10	TOO MUCH LOVE	THE JORDAN S. JORDAN LABELS

POP 100 AIRPLAY

WEEK	DATE	TITLE	ARTIST	GENRE / INFORMATION (LABEL)
1	11/1	BECAUSE OF YOU	MALE EMBROIDERER (P.O. ME)	
2	11/8	RUN IT	CHER BISHOP (J&M RECORDS)	
3	11/15	GOLD CHOCOLATE	THE JAMES HAYES GROUP (J&M RECORDS)	
4	11/22	PHOTOGRAPH	THE JAMES HAYES GROUP (J&M RECORDS)	
5	11/29	MY HUMP	THE JAMES HAYES GROUP (J&M RECORDS)	
6	12/6	SUGAR, WE'RE GOING DOWN	THE JAMES HAYES GROUP (J&M RECORDS)	
7	12/13	SMILE WITH IT	THE JAMES HAYES GROUP (J&M RECORDS)	
8	12/20	WE BE BURNIN'	THE JAMES HAYES GROUP (J&M RECORDS)	
9	12/27	DO NOT FORGET ABOUT US	THE JAMES HAYES GROUP (J&M RECORDS)	
10	1/3	SPAKE IT OFF	THE JAMES HAYES GROUP (J&M RECORDS)	
11	1/10	WAKE ME UP WHEN SEPTEMBER ENDS	THE JAMES HAYES GROUP (J&M RECORDS)	
12	1/17	BEVERLY HILLS	THE JAMES HAYES GROUP (J&M RECORDS)	
13	1/24	YOU AND ME	THE JAMES HAYES GROUP (J&M RECORDS)	
14	1/31	YOUR BODY	THE JAMES HAYES GROUP (J&M RECORDS)	
15	2/7	SOUL SURVIVOR	THE JAMES HAYES GROUP (J&M RECORDS)	
16	2/14	LIKE YOU	THE JAMES HAYES GROUP (J&M RECORDS)	
17	2/21	CHICKEN ON	THE JAMES HAYES GROUP (J&M RECORDS)	
18	2/28	CHECK ON IT	THE JAMES HAYES GROUP (J&M RECORDS)	
19	3/6	BELLY DANCER (BANAZA)	THE JAMES HAYES GROUP (J&M RECORDS)	
20	3/13	BEHIND THESE HAZEL EYES	THE JAMES HAYES GROUP (J&M RECORDS)	
21	3/20	DON'T LIE	THE JAMES HAYES GROUP (J&M RECORDS)	
22	3/27	DOE REPLAY	THE JAMES HAYES GROUP (J&M RECORDS)	
23	4/3	FEEL GOOD INC	THE JAMES HAYES GROUP (J&M RECORDS)	
24	4/10	MORE THAN WORDS	THE JAMES HAYES GROUP (J&M RECORDS)	

**HOT
SINGLES SALES**

TIME	TITLE	ARTIST	COMPOSER / PROMOTER (LABEL)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

☆ HITPREDICTOR

[illegible]

POP 100: The top Pop singles as tracked, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Located below chart, **SIN SALES:** This data is used to compile both the **Billboard Hot 100** and **Pop 100**. See Chart Legend for rules and explanations. VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2005, Pop and HitPredictor are trademarks of Think Fast LLC.

Billboard R&B/HIP-HOP

NOV
26
2005

TOP R&B/HIP-HOP ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	GET RICH OR DIE TRYIN' 50 Cent	Get Rich Or Die Tryin'	1	1
2	THE FLOETIC Floetry	The Floetic	2	2
3	SHEEK LOUCH D4L	After Taxes	3	3
4	BUM-B Young Jeezy	Down For Life	4	4
5	LET'S GET IT: THUG MOTIVATION 101 Lil' Kim	Let's Get It: Thug Motivation 101	5	5
6	UNPLUGGED Alicia Keys	Unplugged	6	6
7	DESTINY'S CHILD Destiny's Child	#1's	7	7
8	THE BLACK EYED PEAS The Black Eyed Peas	Monkey Business	8	8
9	KANYE WEST Kanye West	Late Registration	9	9
10	THE WAY IT IS The Way It Is	The Way It Is	10	10
11	THE WAY IT IS The Way It Is	The Way It Is	11	11
12	THE WAY IT IS The Way It Is	The Way It Is	12	12
13	THE WAY IT IS The Way It Is	The Way It Is	13	13
14	THE WAY IT IS The Way It Is	The Way It Is	14	14
15	THE WAY IT IS The Way It Is	The Way It Is	15	15
16	THE WAY IT IS The Way It Is	The Way It Is	16	16
17	THE WAY IT IS The Way It Is	The Way It Is	17	17
18	THE WAY IT IS The Way It Is	The Way It Is	18	18
19	THE WAY IT IS The Way It Is	The Way It Is	19	19
20	THE WAY IT IS The Way It Is	The Way It Is	20	20
21	THE WAY IT IS The Way It Is	The Way It Is	21	21
22	THE WAY IT IS The Way It Is	The Way It Is	22	22
23	THE WAY IT IS The Way It Is	The Way It Is	23	23
24	THE WAY IT IS The Way It Is	The Way It Is	24	24
25	THE WAY IT IS The Way It Is	The Way It Is	25	25
26	THE WAY IT IS The Way It Is	The Way It Is	26	26
27	THE WAY IT IS The Way It Is	The Way It Is	27	27
28	THE WAY IT IS The Way It Is	The Way It Is	28	28
29	THE WAY IT IS The Way It Is	The Way It Is	29	29
30	THE WAY IT IS The Way It Is	The Way It Is	30	30
31	THE WAY IT IS The Way It Is	The Way It Is	31	31
32	THE WAY IT IS The Way It Is	The Way It Is	32	32
33	THE WAY IT IS The Way It Is	The Way It Is	33	33
34	THE WAY IT IS The Way It Is	The Way It Is	34	34
35	THE WAY IT IS The Way It Is	The Way It Is	35	35
36	THE WAY IT IS The Way It Is	The Way It Is	36	36
37	THE WAY IT IS The Way It Is	The Way It Is	37	37
38	THE WAY IT IS The Way It Is	The Way It Is	38	38
39	THE WAY IT IS The Way It Is	The Way It Is	39	39
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44	THE WAY IT IS The Way It Is	The Way It Is	44	44
45	THE WAY IT IS The Way It Is	The Way It Is	45	45
46	THE WAY IT IS The Way It Is	The Way It Is	46	46
47	THE WAY IT IS The Way It Is	The Way It Is	47	47
48	THE WAY IT IS The Way It Is	The Way It Is	48	48
49	THE WAY IT IS The Way It Is	The Way It Is	49	49
50	THE WAY IT IS The Way It Is	The Way It Is	50	50

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE WAY IT IS The Way It Is	The Way It Is	1	1
2	THE WAY IT IS The Way It Is	The Way It Is	2	2
3	THE WAY IT IS The Way It Is	The Way It Is	3	3
4	THE WAY IT IS The Way It Is	The Way It Is	4	4
5	THE WAY IT IS The Way It Is	The Way It Is	5	5
6	THE WAY IT IS The Way It Is	The Way It Is	6	6
7	THE WAY IT IS The Way It Is	The Way It Is	7	7
8	THE WAY IT IS The Way It Is	The Way It Is	8	8
9	THE WAY IT IS The Way It Is	The Way It Is	9	9
10	THE WAY IT IS The Way It Is	The Way It Is	10	10
11	THE WAY IT IS The Way It Is	The Way It Is	11	11
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17	THE WAY IT IS The Way It Is	The Way It Is	17	17
18	THE WAY IT IS The Way It Is	The Way It Is	18	18
19	THE WAY IT IS The Way It Is	The Way It Is	19	19
20	THE WAY IT IS The Way It Is	The Way It Is	20	20
21	THE WAY IT IS The Way It Is	The Way It Is	21	21
22	THE WAY IT IS The Way It Is	The Way It Is	22	22
23	THE WAY IT IS The Way It Is	The Way It Is	23	23
24	THE WAY IT IS The Way It Is	The Way It Is	24	24
25	THE WAY IT IS The Way It Is	The Way It Is	25	25
26	THE WAY IT IS The Way It Is	The Way It Is	26	26
27	THE WAY IT IS The Way It Is	The Way It Is	27	27
28	THE WAY IT IS The Way It Is	The Way It Is	28	28
29	THE WAY IT IS The Way It Is	The Way It Is	29	29
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31	THE WAY IT IS The Way It Is	The Way It Is	31	31
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35	THE WAY IT IS The Way It Is	The Way It Is	35	35
36	THE WAY IT IS The Way It Is	The Way It Is	36	36
37	THE WAY IT IS The Way It Is	The Way It Is	37	37
38	THE WAY IT IS The Way It Is	The Way It Is	38	38
39	THE WAY IT IS The Way It Is	The Way It Is	39	39
40	THE WAY IT IS The Way It Is	The Way It Is	40	40
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42	THE WAY IT IS The Way It Is	The Way It Is	42	42
43	THE WAY IT IS The Way It Is	The Way It Is	43	43
44	THE WAY IT IS The Way It Is	The Way It Is	44	44
45	THE WAY IT IS The Way It Is	The Way It Is	45	45
46	THE WAY IT IS The Way It Is	The Way It Is	46	46
47	THE WAY IT IS The Way It Is	The Way It Is	47	47
48	THE WAY IT IS The Way It Is	The Way It Is	48	48
49	THE WAY IT IS The Way It Is	The Way It Is	49	49
50	THE WAY IT IS The Way It Is	The Way It Is	50	50

TOP REGGAE ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE TRINITY The Trinity	The Trinity	1	1
2	DAMIAN 'JR. GONG' MARLEY Damian 'JR. Gong' Marley	Welcome To Jamrock	2	2
3	BOB MARLEY AND THE WALLERS Bob Marley and the Wailers	Africa Unite: The Singles Collection	3	3
4	MATISYAHU Matisyahu	Live At Studio's	4	4
5	BOB MARLEY AND THE WALLERS Bob Marley and the Wailers	Gold	5	5
6	SINEAD O'CONNOR Sinead O'Connor	Throw Down Your Arms	6	6
7	T.O.K. T.O.K.	Unknown Language	7	7
8	SKINHEAD Skinhead	50 First Dates	8	8
9	WILLIE NELSON Willie Nelson	Countrysman	9	9
10	SHAGGY Shaggy	Clothes Drop	10	10
11	VARIOUS ARTISTS Various Artists	Reggae Gold 2005	11	11
12	SKINHEAD Skinhead	Babylon	12	12
13	BOB MARLEY Bob Marley	The Best Of Bob Marley	13	13
14	BOB MARLEY Bob Marley	20 Best Of Bob Marley	14	14
15	I WAYNE I Wayne	Love Ground	15	15

BETWEEN THE MIXES Floetry sees its BEST WEEK

Floetry earns its best sales week to date with a \$9.99 sticker at Best Buy and Target, its second studio album, "The Floetic."

With street-date violations barring Hot Shot Debut honors for the soundtrack from 50 Cent's "Get Rich Or Die Tryin'," the duo grabs the title at No. 2. At 77,000 copies, the new set almost doubles the debut of "Floetic" in 2002. Helped by

Floetry also earns its first look at the top 10 on The Billboard 200 (No. 7).

The first radio offering, "SupaStar," peaked at No. 35 on Hot R&B/Hip-Hop Songs. But the video clip is tops at VH1 Soul, which is supplying promotional support for the pair's national tour.

—Raphael George



**HOT
R&B/HIP-HOP SONGS.**

WEEK	DATE	TITLE	ARTIST																																																	
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
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1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
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1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
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1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
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1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
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1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44								

Think, above, earns Greatest Gainer **Alipay** honors on **Hot 100**.

Clonics 11-5 on **Rhythmic** **Alipay** chart for her 18th top 10 at the format, the most for any artist.

Bows at No. 93 on Hot 100. Her 22 chart appearances are the most by a female at the format in the last 10 years.



At No. 50, Juvenile's audience rises 67%, boosted by airplay from 17 more stations.



Engage viewers with 275,000 new audience impressions from WBLS New York.

BETWEEN THE
'HUM
After five w
Peas' 'My H
Hot R&B/H
Rising to
audience, th
showing on
(No. 67) sinc
in 2000. Sale

&B/HIP-HOP

WEEK	DATE	TITLE	ARTIST	ACTING
52	41	YOUR BODY	Phenry Rhyck	22
52	41	WHEN WE MAKE LOVE	Guinevere	23
52	41	FRESH AZIMZ	Bow Wow Featuring 2-Kwon & Jamarion Dhopi	24
52	41	DEATHS	The Black Eyed Peas	25
52	41	YOU KNOW WHAT	Avant Featuring Lil' Wayne	26
52	41	HYPOTHETICALLY	Lyla Jarrings Featuring E-40	27
52	41	TRU LOVE	Famé Evans	28
52	41	MAGIC	Charlie Wilson	29
52	41	HUSTLER'S AMBITION	50 Cent	30
52	41	GROWN & SEXY	Babyface	31
52	41	SOMEONE WATCHING OVER	Yolande Adams	32
52	41	YOUTH ARE SO COLD	Rhino Spoke	33
52	41	READY	Black Rock	34
52	41	FLOSSIN	Mike Jones Featuring Biggie Smalls	35
52	41	EVERY WOMAN DREAMS	Shamica	36
52	41	CAN'T LET GO	Anthony Hamilton	37
52	41	SO SICK	No-Yes	38
52	41	WHAT IT DO	Lil' Flip Featuring Mania Fresh	39
52	41	HAPPY HOUR	Jazz Phiz & Cavin Davis	40
52	41	TRIPPH (THAT'S THE WAY LOVE WORKS)	Tro-Branin	41
52	41	THEY DON'T KNOW	Faith Evans	42
52	41	AIN'T GO BEG YOU	Fantasia	43
52	41	SUPERSTAR	Floetry Featuring Common	44
52	41	CRAZY LOVE	Will Downing	45
52	41	THYSELF I FEEL	Oran'J	46
52	41	TAKE IT	Fugees	47
52	41	STAY	No-Yes Featuring Pined Peak	48
52	41	SOUL ON FIRE	KMC Featuring Beanie Man	49
52	41	SO AMAZING	Jagged Edge Featuring D'Angelo	50
52	41	OUTTA CONTROL (REMIX)	50 Cent Featuring Mo'Nique	51
52	41	WE CAN HANDLE THAT	Stic'N'Z	52
52	41	COME GO WITH ME	Rustic Featuring Choc	53
52	41	MY TRINA	Oran'J	54
52	41	DIAMONDS ON MY NECK	Smitty	55
52	41	MY HOOD	Young Jeezy	56
52	41	HOW U RIDIN'	Wabone	57
52	41	BACK TOGETHER AGAIN	Melvin Morgan & Freshie Jackson	58
52	41	DOT COM	Usher	59
52	41	SHES OUTTA MY LIFE	Dillon Cole Featuring Brian Scar	60
52	41	GUETTOU	Nike Watts Introducing Hasan	61
52	41	PURLE IN THE RAIN	Stavia Worden	62
52	41	SHINE GOLD	Earth, Wind & Fire	63
52	41	EVERYDAY	Wycle D. Featuring K. Williams & H. Williams	64

PS' JUMPS LATE AT HIP-HOP RADIO

...of moderate gains. Black Eyed Peas' "My Adidas" jumps 13 places to No. 59 on the Hot 100.

More than 4 million in the group makes its first R&B/Hip-Hop Airplay bow of "Weekends" as it up 37% for the sin-

gle's second-best gain at core R&B/hip-hop stores. The track is no stranger to chart success, logging a 10th week in The Billboard Hot 100's top 10 and its first atop Hot Digital Songs. The group's "Monkey Business" album has spent 23 consecutive weeks in the top 10 of The Billboard 200.

—Raphael George



NOV
26
2005

SALES DATA COMPILED BY
Nielsen
SoundScan

COUNTRY Billboard

WEEK	LAST WEEK	ARTIST	TITLE	CERT.
1	58	KENNY CHESNEY RCA (COLUMBIA) (12.00)	The Road And The Radio	1
2	1	MARTINA MCBRIDE RCA (COLUMBIA) (12.00)	Timeless	1
3	4	RASCAL FLATTS LYRIC STREET/REUNION (10.00)	Feels Like Today	1
4	3	JOHNNY CASH AT&T (COLUMBIA) (12.00)	The Legend Of Johnny Cash	3
5	13	TRACE ADKINS RCA (COLUMBIA) (12.00)	Songs About Me	1
6	8	BILLY CURRINGTON MCA (COLUMBIA) (12.00)	Don't Remember Right	2
7	11	GRETCHE WILSON RCA (COLUMBIA) (12.00)	All Jacked Up	1
8	7	SUGARLAND MCA (COLUMBIA) (12.00)	Twice The Speed Of Life	3
9	5	FAITH HILL MCA (COLUMBIA) (12.00)	Fireflies	1
10	2	MONTGOMERY GENTRY COLUMBIA (COLUMBIA) (12.00)	Something To Be Proud Of: The Best Of 1999-2005	2
11	12	KELLY URBAN COLUMBIA (COLUMBIA) (12.00)	Be Here	1
12	6	GARY ALLAN MCA (COLUMBIA) (12.00)	Tough All Over	1
13	7	OLIVER BENTLEY COLUMBIA (COLUMBIA) (12.00)	Modern Day Outlaw	1
14	4	TERRI CLARK MCA (COLUMBIA) (12.00)	Life Goes On	1
15	5	SARA EVANS MCA (COLUMBIA) (12.00)	Real Fine Place	1
16	15	BRAD PAISLEY MCA (COLUMBIA) (12.00)	Time Well Wasted	1
17	18	TORY KEITH MCA (COLUMBIA) (12.00)	Greatest Hits 2	2
18	17	BIG & RICH MCA (COLUMBIA) (12.00)	Horse Of A Different Color	1
19	21	LITTLE BIG TOWN COLUMBIA (COLUMBIA) (12.00)	The Road To Here	1
20	22	CHRIS CAGLE COLUMBIA (COLUMBIA) (12.00)	Anywhere But Here	1
21	19	GRETCHE WILSON RCA (COLUMBIA) (12.00)	Here For The Party	1
22	24	TORY KEITH MCA (COLUMBIA) (12.00)	Honkytonk University	1
23	21	JASON ALDEAN MCA (COLUMBIA) (12.00)	Jason Aldean	1
24	23	BROOKS & DUNN MCA (COLUMBIA) (12.00)	Hillbilly Delusion	1
25	26	LEANN RIMES COLUMBIA (COLUMBIA) (12.00)	This Woman	2
26	27	TRACY LAWRENCE MCA (COLUMBIA) (12.00)	Then & Now: The Hits Collection	1
27	13	TRISHA YEARWOOD MCA (COLUMBIA) (12.00)	Jasper County	1
28	21	DOLLY PARTON RCA (COLUMBIA) (12.00)	Those Were The Days	1
29	23	RANDY TRAVIS MCA (COLUMBIA) (12.00)	Glorious: Songs Of Faith, Worship And Praise	1
30	24	TIM MCGRAW COLUMBIA (COLUMBIA) (12.00)	Live Like You Were Dying	1
31	26	CHAD MORGAN MCA (COLUMBIA) (12.00)	My Kind Of Love	1
32	28	JOSH GRACIN MCA (COLUMBIA) (12.00)	Josh Gracin	1
33	29	MIRANDA LAMBERT RCA (COLUMBIA) (12.00)	Kerosene	1
34	30	SHANIA TWAIN MCA (COLUMBIA) (12.00)	Greatest Hits	1
35	31	GEORGE STRAIT MCA (COLUMBIA) (12.00)	Somewhere Down In Texas	1
36	32	KENNY CHESNEY RCA (COLUMBIA) (12.00)	When The Sun Goes Down	1
37	40	GEORGE STRAIT MCA (COLUMBIA) (12.00)	50 Number Ones	1
38	33	MONTGOMERY GENTRY COLUMBIA (COLUMBIA) (12.00)	You Do Your Thing	1
39	34	NEAL MCCOY MCA (COLUMBIA) (12.00)	There's Life	1
40	35	KEITH ANDERSON MCA (COLUMBIA) (12.00)	Three Chord Country And American Rock & Roll	1
41	42	GEORGE JONES MCA (COLUMBIA) (12.00)	Hits I Missed... And One I Didn't	1
42	36	WYNNONA MCA (COLUMBIA) (12.00)	Her Story: Scenes From A Lifetime	1
43	41	YAN ZANT MCA (COLUMBIA) (12.00)	Get Right With The Man	1
44	43	BLAKE SHELTON MCA (COLUMBIA) (12.00)	Blake Shelton's Barn & Grill	1
45	44	LEANN RIMES COLUMBIA (COLUMBIA) (12.00)	Greatest Hits	1
46	45	CHRIS CANADIAN RAGWEE MCA (COLUMBIA) (12.00)	Garage	1
47	46	LARRY THE CABLE GUY MCA (COLUMBIA) (12.00)	The Right To Bare Arms	1
48	47	VARIOUS ARTISTS COLUMBIA (COLUMBIA) (12.00)	Totally Country Vol. 4	1
49	48	SHOOTER JENNINGS MCA (COLUMBIA) (12.00)	Put The O Back In Country	1
50	49	LONESTAR MCA (COLUMBIA) (12.00)	Coming Home	1
51	50	REBA MCGENTREE MCA (COLUMBIA) (12.00)	Room To Breathe	1
52	51	ALAN JACKSON MCA (COLUMBIA) (12.00)	Greatest Hits Volume 2	1
53	52	COWBOY TROY MCA (COLUMBIA) (12.00)	Loco Motive	1
54	53	ALISON KRAUSS + UNION STATION RCA (COLUMBIA) (12.00)	Lonely Runs Both Ways	1

WEEK	LAST WEEK	ARTIST	TITLE	CERT.
1	58	WAYLON JENNINGS RCA (COLUMBIA) (12.00)	16 Biggest Hits	1
2	57	ELVIS PRESLEY RCA (COLUMBIA) (12.00)	Elvis: Ultimate Gospel	1
3	56	VARIOUS ARTISTS COLUMBIA (COLUMBIA) (12.00)	Country's Got Heat	1
4	55	JAMIE O'NEAL COLUMBIA (COLUMBIA) (12.00)	Brave	1
5	54	JO DEE MESSINA RCA (COLUMBIA) (12.00)	Delicious Surprise	1
6	53	PATTY LOVELESS RCA (COLUMBIA) (12.00)	Dreamin' My Dreams	1
7	52	RANDY TRAVIS MCA (COLUMBIA) (12.00)	Passing Through	1
8	51	TERRI CLARK MCA (COLUMBIA) (12.00)	Greatest Hits 1964-2004	1
9	50	KENNY CHESNEY RCA (COLUMBIA) (12.00)	Be As You Are: Songs From An Old Blue Chair	1
10	49	WAYLON JENNINGS RCA (COLUMBIA) (12.00)	Ultimate Waylon Jennings	1
11	48	DWIGHT YOAKAM RCA (COLUMBIA) (12.00)	Blame The Yain	1
12	47	LEE ANN WOMACK MCA (COLUMBIA) (12.00)	The Very Best Of Dwight Yoakam	1
13	46	JOHNNY CASH RCA (COLUMBIA) (12.00)	There's More Where That Came From	1
14	45	CHRIS LEOUX MCA (COLUMBIA) (12.00)	The Legend	1
15	44	MERLE HAGGARD MCA (COLUMBIA) (12.00)	Chicago Wind	1
16	43	SHEDADY MCA (COLUMBIA) (12.00)	Sweet Right Here	1
17	42	WYNNONA MCA (COLUMBIA) (12.00)	Songs	1
18	41	ROONEY CARPENTON MCA (COLUMBIA) (12.00)	Greatest Hits	1
19	40	RYAN SHUPE & THE RUBBERBAND MCA (COLUMBIA) (12.00)	Dream Big	1

TOP BLUEGRASS ALBUMS

WEEK	LAST WEEK	ARTIST	TITLE	CERT.
1	1	NICKEL CREEK RCA (COLUMBIA) (12.00)	Why Should The Fire Die?	1
2	2	ALISON KRAUSS + UNION STATION RCA (COLUMBIA) (12.00)	Lonely Runs Both Ways	1
3	3	JERRY DOUGLAS RCA (COLUMBIA) (12.00)	The Best Kept Secret	1
4	4	VARIOUS ARTISTS RCA (COLUMBIA) (12.00)	Green Day Blue Grass Pickin' On Grand Day: A Bluegrass Tribute	1
5	5	CHERRYHOLMES RCA (COLUMBIA) (12.00)	Cherryholmes	1
6	6	OLD CROW MEDICINE SHOW RCA (COLUMBIA) (12.00)	O.C.M.S.	1
7	7	THE DEL MCCOY BAND RCA (COLUMBIA) (12.00)	The Company We Keep	1
8	8	STEVE IVEY RCA (COLUMBIA) (12.00)	20 Best Of Bluegrass Gospel	1
9	9	TIM O'BRIEN RCA (COLUMBIA) (12.00)	Contraband Nation	1
10	10	RHONDA VINCENT AND THE RAGE RCA (COLUMBIA) (12.00)	Ragin' Live	1
11	11	THE OAK RIDGE BOYS QUARTET & STEVE IVEY RCA (COLUMBIA) (12.00)	The Oak Ridge Boys Quartet & Bluegrass Favorites	1
12	12	UNCLE EARL RCA (COLUMBIA) (12.00)	She Waits For Night	1
13	13	VARIOUS ARTISTS RCA (COLUMBIA) (12.00)	Bluegrass Hits: Twenty Timeless Favorites From Today And Yesterday	1
14	14	VARIOUS ARTISTS RCA (COLUMBIA) (12.00)	All Time Gospel Favorites	1
15	15	TIM O'BRIEN RCA (COLUMBIA) (12.00)	Fiddler's Green	1

BETWEEN THE BULLETS wuensan.c.billboard.com

'HONKY TONK' GIVES ADKINS JUICE

Trace Adkins makes an eye-popping leap with "Songs About Me," taking the Pacesetter flag with a 30% increase (13-5).

The album jumps back into the top 10 for the first time since its first two chart weeks in April. The most obvious factor is airplay for the quirky "Honky Tonk Bangers."

The pulsating song about bar-room lust earns \$5.8 million in radio audience impressions during the tracking week while lo-

ging 85 video detections, according to Nielsen Broadcast Data Systems. VH1 Country rolled the clip 50 times, followed by 25 on CMT and 10 on Great American Country.

Veterans Day holiday spins for previous single "Arlington" also drive demand. It peaked at No. 16 in August, but has doubled its audience donkadosk."

penetration to more than 2 million this week. Adkins performed the sobering ballad on Veterans Day during a memorial ceremony at New York's Intrepid Sea, Air & Space Museum. —Wade Jensen



Soldier tribute track gains notice with spins at 46 stations. New set will invade Top Country Albums next issue.

DATE	TIME	TITLE	ARTIST
30	3:30	THE DOLLAR	James Johnson
31	3:30	NOBODY GONNA TELL ME WHAT TO DO	Van Zant
32	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
33	3:30	BELIEVE	Brooks & Dunn
34	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
35	3:30	KEROSENE	Rhonda Lambert
36	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
37	3:30	YOU'RE GONNA BE (ALWAYS LOVED BY ME)	Rhonda Lambert
38	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
39	3:30	CHEATIN'	Sara Evans
40	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
41	3:30	DRUNKER THAN ME	Trent Tomenson
42	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
43	3:30	DON'T	Cornelia Cook
44	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
45	3:30	WHEREVER YOU ARE	Jack Ingram
46	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
47	3:30	ALL JACKED UP	Gratchin Wilson
48	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
49	3:30	FIGHTIN' FOR	Cross Canadian Ragweed
50	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
51	3:30	YOU DON'T UNDERSTAND	Suzanne Brown
52	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
53	3:30	MY KIND OF MUSIC	Ally Scott
54	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
55	3:30	ATTITUDE	Wynonna
56	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
57	3:30	LUSTIPK	Rocky Lynne
58	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
59	3:30	LIVING IN FAST FORWARD	Kerney Chantry
60	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
61	3:30	AIN'T WASTIN' GOOD WHISKEY ON YOU	Tracy Ruck
62	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
63	3:30	SHOES	Shane Truby
64	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
65	3:30	DOWN AND OUT	Randy Rogers Band
66	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
67	3:30	HERE'S TO YOU	Rascal Flatts
68	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
69	3:30	CORN FED	Shannon Brown
70	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
71	3:30	AMERICAN BY GOD'S AMAZING GRACE	Shannon Brown
72	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
73	3:30	ANYONE	Brice Long
74	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
75	3:30	TRYING TO LOVE YOU	Tracy Lawrence
76	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
77	3:30	IF I DON'T MAKE IT BACK	Tracy Lawrence
78	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
79	3:30	TELL ME	Hanna McQueen
80	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
81	3:30	AM TACKLING THE WHEEL	Grady
82	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
83	3:30	WE'RE MAKIN' IT	Red Apollo
84	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
85	3:30	8TH OF NOVEMBER	Big & Rich
86	3:30	IF I WOULD'VE STAYED (EMILIOLEONE & BOWMAN)	COLEMAN
87	3:30	SUMMERTIME	Kerney Chantry

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title.

[illegible]

Also noteworthy is a sixth week at No. 1 for Keith Urban's "Better Life," which ties his longest No. 1 run so far. He leads the No. 2 title by just 217,000 audience impressions, which suggests Kenny Chesney may top the list next issue. —Wade Jensen

Billboard

HOT LATIN SONGS

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	1	#1 LA TORTURA	Shivaree Featuring Alejandro Sanz	1
2	4	AMOR ETERNO	Christian Castro	2
3	3	ELLA Y YO	Aventura Featuring Don Omar	3
4	2	RAKATA	Wisin & Yandel	4
5	2	CRASHTEST ROMPE	Daddy Yankee	5
6	7	NO TE PREOCUPES POR MI	Chayanne	6
7	8	VEN BAILALO	Anger & Kory	7
8	3	MAYOR QUE YO	Baby Ranks, Daddy Yankee, Tommy Tun, Waka, Yandel & Tito	8
9	10	LLAME PA VERTE	Wisin & Yandel	9
10	13	CUENTALE	Ivy Queen	10
11	9	NO PUEDO OLVIDARTE	Beio Y Sus Cameratas	11
12	8	SOLO QUEDATE EN SILENCIO	RBD	12
13	15	YO VOY	Zep & Lennax Featuring Daddy Yankee	13
14	21	A CHELLAR A OTRA PARTE	Pesado	14
15	16	PARA TU AMOR	Juanes	15
16	17	COSAS DEL AMOR	Sergio Vega	16
17	11	ERES DIVINA	Petrucci 81	17
18	12	NO	Shivaree	18
19	13	AUN SIGUES SIENDO MI	Conjunto Primavera	19
20	22	SUÉLTAME MI MANO	Sin Bandeira	20
21	14	MI CREDO	K-Paz De La Sierra	21
22	15	ESTOY PERDIDO	Luis Fonsi	22
23	16	UN ALMA SENTENCIADA	Thalia	23
24	17	REGGAETON LATINO	Don Omar	24
25	46	ACORDATE DE MI, ESTAR SOLO	Ricardo Arjona	25



Daddy Yankee's tropical Rhythmic Song moves to the top in only its second week on that chart.



RBD's first charting song on this list is a solo effort that previously appeared as part of Hector & The White Angels.



Song is from Arjona's new album that he released Oct. 6. It is his 15th top 10 on Latin pop.

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
26	30	ESTA NOCHE DE TRAVESURIA	Hector "El Bambino" Featuring Divino	26
27	27	NA NA NA (DULCE NINA)	A.B. Quintanilla III Presents Kumbia Kings	27
28	26	NADA CONTIGO	Los Huanucos Del Norte	28
29	47	OIGA	Los Horoscopos De Durango	29
30	46	DARIA	La Sa Estacion	30
31	37	FRUTA PROHIBIDA	Los Elegantes	31
32	36	NOVIEMBRE SIN TI	Inocente	32
33	35	QUE ME VAS A DAR	Sergio Vega	33
34	33	DUENO DE TI	Hector "El Bambino"	34
35	32	BANDOLEROS	Los Bandereros Featuring Don Omar & Tito Calderon	35
36	31	CALOR	Hector "El Bambino"	36
37	29	LAGRIMILLAS TONTAS	Grupo Montez De Durango	37
38	36	QUE ME VAS A DAR	Jenni Rivera	38
39	32	QUE ME VAS A DAR	Ricky Martin Featuring Fei	39
40	31	LA CAZADORIA	Tito "El Bambino"	40
41	37	PERO TE VAS A ARREPRETAR	K-Paz De La Sierra With Jose Manuel Zamora	41
42	30	SIEMPRE TU MI LADO	Marco Antonio	42
43	43	TU NO ESTAS	Rakim & Kory	43
44	42	QUE ME VAS A DAR	Andy Andy	44
45	41	MIESTROS DEL AMOR	Luis Miguel	45
46	39	CUANDO A MI LADO ESTAS	Ricardo Montez	46
47	38	ESO ENH...	Alexis & Fido	47
48	37	NADA ES PARA SIEMPRE	Luis Fonsi	48
49	36	MANANA O YA NO ESTE	Grupo Intercoracion	49
50	34	SOCOS	Los Tigres Del Norte	50

TOP LATIN ALBUMS

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	WISIN & YANDEL	Pa'l Mundo	1
2	1	RBD	Nuestro Amor	2
3	2	SHAN BARRIE	Fluccion Out Vol. 1	3
4	3	DADDY YANKEE	Barrio Fino	4
5	3	LUNY TUNES & BABY RANKS	Max Flow 2	5
6	7	WUOLU ARTISTS	En Vivo	6
7	8	ANA GABRIEL	Historia De Una Reina	7
8	10	ALEJANDRO FERNANDEZ	Noche/Ronda De Directo Y Sin Escena	8
9	11	VARIOUS ARTISTS	Chosen Feat. El Documental	9
10	11	IYV QUEEN	Flashback	10
11	12	RAMON ARJONA	Ante El Mundo	11
12	13	CONJUNTO PRIMERA	Desde La Sierra De Guadalupe	12
13	14	CHAYANNE	Cautivo	13
14	15	ANDY ANDY	Ironia	14
15	16	JENNI RIVERA	Perranderos, Rebelde Y Alegría	15
16	17	AVENTURA	God's Project	16
17	18	REYLI	En La Luna	17
18	19	MARCO ANTONIO SOLIS	De Noche	18
19	20	GRUPO BRINDIS	La Mejor... Coleccion	19
20	21	LOS TIGRES DEL NORTE	Siendo De Amor	20
21	22	BEBE	Palabra Terceras	21
22	23	GRUPO BRINDIS	En Vivo Gira 2005	22
23	24	CHRISTIAN CASTRO	Nunca Voy A Overtake Los Enanos	23

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	MARCO ANTONIO SOLIS	La Historia Continua: Parte 1	1
2	2	JUANES	MI SONG	2
3	3	LA SA ESTACION	Acustico	3
4	4	INTOCABLE	Los Grupos Nortinos 2005	4
5	5	LA SA ESTACION	Flores De Alquer	5
6	6	LOS CAMINANTES	Tejido De Colecta: Los Caminantes	6
7	7	VARIOUS ARTISTS	Reggaeton Selection	7
8	8	RBD	En Vivo	8
9	9	GRUPO INNOVACION	Lagrimas Del Alma	9
10	10	VICENTE FERNANDEZ	Tesoros De Coleccion	10
11	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	La Mejor... Coleccion	11
12	12	ANGEL & KHRIZ	Los MVPs	12
13	13	Laura Paolini	Escuche Aliento	13
14	14	LOS RINOS TONICS	Encuentro En La Ciudad	14
15	15	LOS TIGRES DEL NORTE	Los Min Peque	15
16	16	PESADO	Tu Sonora	16
17	17	LOS REHENES	30 Recuerdos	17
18	18	LUIS MIGUEL	Mexico En La Pel	18
19	19	WUOLU ARTISTS	En Vivo Gira 2005	19
20	20	BIMBO	Bimbo Presents: Reggaeton 100%	20
21	21	EL GRUPO LIBRA	El Grupo Libre	21
22	22	ARTIST	La Reina Del Pasto Duranguense	22
23	23	MANA	Los Solitos De Siempre	23
24	24	VARIOUS ARTISTS	Conlecciones De Mujer	24
25	25	LOS REHENES	La Mejor... Coleccion	25
26	26	DON OMAR	La Last Don: Don	26
27	27	LA DINASTIA DE FLORENTINO	Escuchame Para Ti: Tercera	27
28	28	LALO MORA	La Mejor... Coleccion	28
29	29	ALEJANDRO FERNANDEZ	A Corazon Abierto	29
30	30	AKWID	Los Aguceros De Jiquilpan	30
31	31	VARIOUS ARTISTS	Los Mas Balados De Pasa Duranguense Vol. 2	31
32	32	GRUPO BRINDIS	Por Mucha Razon Te Quiero	32
33	33	VICENTE FERNANDEZ	Mis Compadres Conlecciones	33
34	34	GRUPO EXTERMINADOR	30 Recuerdos	34
35	35	VARIOUS ARTISTS	Duranguense Al Maximo	35
36	36	LIBERACION	La Mejor... Coleccion	36
37	37	CHAYANNE	Desde Siempre	37
38	38	BETO Y SUS CANARIOS	Esto Si Te Desea Siempre	38
39	39	GRUPO BRINDIS	La Mejor... Coleccion	39
40	40	CHALINO SANCHEZ	Coleccion De Amor	40
41	41	PATRICIA A	Divinas	41
42	42	VARIOUS ARTISTS	Viva Al Maximo Con El Duranguense	42

LATIN AIRPLAY

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	NO TE PREOCUPES POR MI	AMOR ETERNO	NO TE PREOCUPES POR MI	AMOR ETERNO
2	2	SOLO QUEDATE EN SILENCIO	EL SHAHURA	SOLO QUEDATE EN SILENCIO	EL SHAHURA
3	3	SUELTÁ MI MANO	PRO BANDA	SUELTÁ MI MANO	PRO BANDA
4	4	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO
5	5	NO	AMOR ETERNO	NO	AMOR ETERNO
6	6	LA TORTURA	LA TORTURA	LA TORTURA	LA TORTURA
7	7	PARLA TU AMOR	PARLA TU AMOR	PARLA TU AMOR	PARLA TU AMOR
8	8	ACOMPANAME A ESTAR SOLO	ACOMPANAME A ESTAR SOLO	ACOMPANAME A ESTAR SOLO	ACOMPANAME A ESTAR SOLO
9	9	DARLA	DARLA	DARLA	DARLA
10	10	NOVIEMBRE SIN TI	NOVIEMBRE SIN TI	NOVIEMBRE SIN TI	NOVIEMBRE SIN TI
11	11	ALGO MAS	ALGO MAS	ALGO MAS	ALGO MAS
12	12	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA
13	13	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO
14	14	AMISTADOS DEL AMOR	AMISTADOS DEL AMOR	AMISTADOS DEL AMOR	AMISTADOS DEL AMOR
15	15	SIEMPRE Y A MI CADO	SIEMPRE Y A MI CADO	SIEMPRE Y A MI CADO	SIEMPRE Y A MI CADO

LATIN ALBUMS

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	NO TE PREOCUPES POR MI	AMOR ETERNO	NO TE PREOCUPES POR MI	AMOR ETERNO
2	2	SOLO QUEDATE EN SILENCIO	EL SHAHURA	SOLO QUEDATE EN SILENCIO	EL SHAHURA
3	3	SUELTÁ MI MANO	PRO BANDA	SUELTÁ MI MANO	PRO BANDA
4	4	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO
5	5	NO	AMOR ETERNO	NO	AMOR ETERNO
6	6	LA TORTURA	LA TORTURA	LA TORTURA	LA TORTURA
7	7	PARLA TU AMOR	PARLA TU AMOR	PARLA TU AMOR	PARLA TU AMOR
8	8	ACOMPANAME A ESTAR SOLO	ACOMPANAME A ESTAR SOLO	ACOMPANAME A ESTAR SOLO	ACOMPANAME A ESTAR SOLO
9	9	DARLA	DARLA	DARLA	DARLA
10	10	NOVIEMBRE SIN TI	NOVIEMBRE SIN TI	NOVIEMBRE SIN TI	NOVIEMBRE SIN TI
11	11	ALGO MAS	ALGO MAS	ALGO MAS	ALGO MAS
12	12	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA
13	13	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO
14	14	AMISTADOS DEL AMOR	AMISTADOS DEL AMOR	AMISTADOS DEL AMOR	AMISTADOS DEL AMOR
15	15	SIEMPRE Y A MI CADO	SIEMPRE Y A MI CADO	SIEMPRE Y A MI CADO	SIEMPRE Y A MI CADO

TROPICAL

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	ROMPE	ROMPE	ROMPE	ROMPE
2	2	AMOR DE UNA NOCHE	AMOR DE UNA NOCHE	AMOR DE UNA NOCHE	AMOR DE UNA NOCHE
3	3	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO
4	4	LA TORTURA	LA TORTURA	LA TORTURA	LA TORTURA
5	5	TU AMOR ME HACE BIEN	TU AMOR ME HACE BIEN	TU AMOR ME HACE BIEN	TU AMOR ME HACE BIEN
6	6	CUENTALE	CUENTALE	CUENTALE	CUENTALE
7	7	AY MI VIDA	AY MI VIDA	AY MI VIDA	AY MI VIDA
8	8	RAKATA	RAKATA	RAKATA	RAKATA
9	9	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO
10	10	TU NO ESTAS	TU NO ESTAS	TU NO ESTAS	TU NO ESTAS
11	11	UN BESO	UN BESO	UN BESO	UN BESO
12	12	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA
13	13	ESA BOQUITA	ESA BOQUITA	ESA BOQUITA	ESA BOQUITA

TROPICAL

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	ROMPE	ROMPE	ROMPE	ROMPE
2	2	AMOR DE UNA NOCHE	AMOR DE UNA NOCHE	AMOR DE UNA NOCHE	AMOR DE UNA NOCHE
3	3	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO	AMOR ETERNO
4	4	LA TORTURA	LA TORTURA	LA TORTURA	LA TORTURA
5	5	TU AMOR ME HACE BIEN	TU AMOR ME HACE BIEN	TU AMOR ME HACE BIEN	TU AMOR ME HACE BIEN
6	6	CUENTALE	CUENTALE	CUENTALE	CUENTALE
7	7	AY MI VIDA	AY MI VIDA	AY MI VIDA	AY MI VIDA
8	8	RAKATA	RAKATA	RAKATA	RAKATA
9	9	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO	ESTOY PERDIDO
10	10	TU NO ESTAS	TU NO ESTAS	TU NO ESTAS	TU NO ESTAS
11	11	UN BESO	UN BESO	UN BESO	UN BESO
12	12	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA	UN ALMA SENTENCIADA
13	13	ESA BOQUITA	ESA BOQUITA	ESA BOQUITA	ESA BOQUITA

REGIONAL MEXICAN

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	NO PUEDE OLVIDAR	NO PUEDE OLVIDAR	NO PUEDE OLVIDAR	NO PUEDE OLVIDAR
2	2	COSAS DEL AMOR	COSAS DEL AMOR	COSAS DEL AMOR	COSAS DEL AMOR
3	3	A CHILLAR A OTRA PARTE	A CHILLAR A OTRA PARTE	A CHILLAR A OTRA PARTE	A CHILLAR A OTRA PARTE
4	4	ERES DIVINA	ERES DIVINA	ERES DIVINA	ERES DIVINA
5	5	AUN SIQUEAS SIENDO MIA	AUN SIQUEAS SIENDO MIA	AUN SIQUEAS SIENDO MIA	AUN SIQUEAS SIENDO MIA
6	6	MI CREADO	MI CREADO	MI CREADO	MI CREADO
7	7	NADA CONTIGO	NADA CONTIGO	NADA CONTIGO	NADA CONTIGO
8	8	DIGA	DIGA	DIGA	DIGA
9	9	FRUTA PROHIBIDA	FRUTA PROHIBIDA	FRUTA PROHIBIDA	FRUTA PROHIBIDA
10	10	ES MEJOR DECIR ADIOS	ES MEJOR DECIR ADIOS	ES MEJOR DECIR ADIOS	ES MEJOR DECIR ADIOS
11	11	DIJUNO DE TI	DIJUNO DE TI	DIJUNO DE TI	DIJUNO DE TI
12	12	LAQUILERA TONCA	LAQUILERA TONCA	LAQUILERA TONCA	LAQUILERA TONCA
13	13	QUE ME VAS A DAR	QUE ME VAS A DAR	QUE ME VAS A DAR	QUE ME VAS A DAR
14	14	PERO TE VAS A APRESENTIR	PERO TE VAS A APRESENTIR	PERO TE VAS A APRESENTIR	PERO TE VAS A APRESENTIR
15	15	LOS REÑENES	LOS REÑENES	LOS REÑENES	LOS REÑENES

REGIONAL MEXICAN

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	NO PUEDE OLVIDAR	NO PUEDE OLVIDAR	NO PUEDE OLVIDAR	NO PUEDE OLVIDAR
2	2	COSAS DEL AMOR	COSAS DEL AMOR	COSAS DEL AMOR	COSAS DEL AMOR
3	3	A CHILLAR A OTRA PARTE	A CHILLAR A OTRA PARTE	A CHILLAR A OTRA PARTE	A CHILLAR A OTRA PARTE
4	4	ERES DIVINA	ERES DIVINA	ERES DIVINA	ERES DIVINA
5	5	AUN SIQUEAS SIENDO MIA	AUN SIQUEAS SIENDO MIA	AUN SIQUEAS SIENDO MIA	AUN SIQUEAS SIENDO MIA
6	6	MI CREADO	MI CREADO	MI CREADO	MI CREADO
7	7	NADA CONTIGO	NADA CONTIGO	NADA CONTIGO	NADA CONTIGO
8	8	DIGA	DIGA	DIGA	DIGA
9	9	FRUTA PROHIBIDA	FRUTA PROHIBIDA	FRUTA PROHIBIDA	FRUTA PROHIBIDA
10	10	ES MEJOR DECIR ADIOS	ES MEJOR DECIR ADIOS	ES MEJOR DECIR ADIOS	ES MEJOR DECIR ADIOS
11	11	DIJUNO DE TI	DIJUNO DE TI	DIJUNO DE TI	DIJUNO DE TI
12	12	LAQUILERA TONCA	LAQUILERA TONCA	LAQUILERA TONCA	LAQUILERA TONCA
13	13	QUE ME VAS A DAR	QUE ME VAS A DAR	QUE ME VAS A DAR	QUE ME VAS A DAR
14	14	PERO TE VAS A APRESENTIR	PERO TE VAS A APRESENTIR	PERO TE VAS A APRESENTIR	PERO TE VAS A APRESENTIR
15	15	LOS REÑENES	LOS REÑENES	LOS REÑENES	LOS REÑENES

HOT DANCE CLUB PLAY

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	HUNG UP	HUNG UP	HUNG UP	HUNG UP
2	2	ENDS OF THE EARTH	ENDS OF THE EARTH	ENDS OF THE EARTH	ENDS OF THE EARTH
3	3	I DON'T CARE	I DON'T CARE	I DON'T CARE	I DON'T CARE
4	4	EXTRAORDINARY	EXTRAORDINARY	EXTRAORDINARY	EXTRAORDINARY
5	5	THE SOUND OF SAN FRANCISCO	THE SOUND OF SAN FRANCISCO	THE SOUND OF SAN FRANCISCO	THE SOUND OF SAN FRANCISCO
6	6	PRECIOUS	PRECIOUS	PRECIOUS	PRECIOUS
7	7	YOUR LOVE	YOUR LOVE	YOUR LOVE	YOUR LOVE
8	8	NIGHT OF MY LIFE	NIGHT OF MY LIFE	NIGHT OF MY LIFE	NIGHT OF MY LIFE
9	9	I STILL BELIEVE	I STILL BELIEVE	I STILL BELIEVE	I STILL BELIEVE
10	10	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)
11	11	NO MORE! (YOUR CACK TACK TACK MIXES)	NO MORE! (YOUR CACK TACK TACK MIXES)	NO MORE! (YOUR CACK TACK TACK MIXES)	NO MORE! (YOUR CACK TACK TACK MIXES)
12	12	PERFECT LOVE	PERFECT LOVE	PERFECT LOVE	PERFECT LOVE
13	13	THE OTHER SIDE	THE OTHER SIDE	THE OTHER SIDE	THE OTHER SIDE
14	14	COOL OF MY MIND	COOL OF MY MIND	COOL OF MY MIND	COOL OF MY MIND
15	15	OUT (RICHARD X PHOTON MIXES)	OUT (RICHARD X PHOTON MIXES)	OUT (RICHARD X PHOTON MIXES)	OUT (RICHARD X PHOTON MIXES)
16	16	FIRST LOVE (THE MOVIES AUGELLO MIXES)	FIRST LOVE (THE MOVIES AUGELLO MIXES)	FIRST LOVE (THE MOVIES AUGELLO MIXES)	FIRST LOVE (THE MOVIES AUGELLO MIXES)
17	17	NO STRINGS	NO STRINGS	NO STRINGS	NO STRINGS
18	18	CLIQUE	CLIQUE	CLIQUE	CLIQUE
19	19	DESIGN	DESIGN	DESIGN	DESIGN
20	20	DEEPER LOVE	DEEPER LOVE	DEEPER LOVE	DEEPER LOVE
21	21	LOVE GENERATION	LOVE GENERATION	LOVE GENERATION	LOVE GENERATION
22	22	ONLY THIS MOMENT	ONLY THIS MOMENT	ONLY THIS MOMENT	ONLY THIS MOMENT
23	23	DIRTY AND SWEET	DIRTY AND SWEET	DIRTY AND SWEET	DIRTY AND SWEET
24	24	WALKIN' & TALKIN'	WALKIN' & TALKIN'	WALKIN' & TALKIN'	WALKIN' & TALKIN'
25	25	I AM THE	I AM THE	I AM THE	I AM THE

HOT DANCE AIRPLAY

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	HUNG UP	HUNG UP	HUNG UP	HUNG UP
2	2	ENDS OF THE EARTH	ENDS OF THE EARTH	ENDS OF THE EARTH	ENDS OF THE EARTH
3	3	I DON'T CARE	I DON'T CARE	I DON'T CARE	I DON'T CARE
4	4	EXTRAORDINARY	EXTRAORDINARY	EXTRAORDINARY	EXTRAORDINARY
5	5	THE SOUND OF SAN FRANCISCO	THE SOUND OF SAN FRANCISCO	THE SOUND OF SAN FRANCISCO	THE SOUND OF SAN FRANCISCO
6	6	PRECIOUS	PRECIOUS	PRECIOUS	PRECIOUS
7	7	YOUR LOVE	YOUR LOVE	YOUR LOVE	YOUR LOVE
8	8	NIGHT OF MY LIFE	NIGHT OF MY LIFE	NIGHT OF MY LIFE	NIGHT OF MY LIFE
9	9	I STILL BELIEVE	I STILL BELIEVE	I STILL BELIEVE	I STILL BELIEVE
10	10	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)	IT GETS HOT (IT'S THE ONLY THING THAT'S WARM)
11	11	NO MORE! (YOUR CACK TACK TACK MIXES)	NO MORE! (YOUR CACK TACK TACK MIXES)	NO MORE! (YOUR CACK TACK TACK MIXES)	NO MORE! (YOUR CACK TACK TACK MIXES)
12	12	PERFECT LOVE	PERFECT LOVE	PERFECT LOVE	PERFECT LOVE
13	13	THE OTHER SIDE	THE OTHER SIDE	THE OTHER SIDE	THE OTHER SIDE
14	14	COOL OF MY MIND	COOL OF MY MIND	COOL OF MY MIND	COOL OF MY MIND
15	15	OUT (RICHARD X PHOTON MIXES)	OUT (RICHARD X PHOTON MIXES)	OUT (RICHARD X PHOTON MIXES)	OUT (RICHARD X PHOTON MIXES)
16	16	FIRST LOVE (THE MOVIES AUGELLO MIXES)	FIRST LOVE (THE MOVIES AUGELLO MIXES)	FIRST LOVE (THE MOVIES AUGELLO MIXES)	FIRST LOVE (THE MOVIES AUGELLO MIXES)
17	17	NO STRINGS	NO STRINGS	NO STRINGS	NO STRINGS
18	18	CLIQUE	CLIQUE	CLIQUE	CLIQUE
19	19	DESIGN	DESIGN	DESIGN	DESIGN
20	20	DEEPER LOVE	DEEPER LOVE	DEEPER LOVE	DEEPER LOVE
21	21	LOVE GENERATION	LOVE GENERATION	LOVE GENERATION	LOVE GENERATION
22	22	ONLY THIS MOMENT	ONLY THIS MOMENT	ONLY THIS MOMENT	ONLY THIS MOMENT
23	23	DIRTY AND SWEET	DIRTY AND SWEET	DIRTY AND SWEET	DIRTY AND SWEET
24	24	WALKIN' & TALKIN'	WALKIN' & TALKIN'	WALKIN' & TALKIN'	WALKIN' & TALKIN'
25	25	I AM THE	I AM THE	I AM THE	I AM THE

TOP ELECTRONIC ALBUMS

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	GORILLAZ	GORILLAZ	GORILLAZ	GORILLAZ
2	2	DEPECHE MODE	DEPECHE MODE	DEPECHE MODE	DEPECHE MODE
3	3	MOON HEAVEN	MOON HEAVEN	MOON HEAVEN	MOON HEAVEN
4	4	ONLY THIS MOMENT	ONLY THIS MOMENT	ONLY THIS MOMENT	ONLY THIS MOMENT
5	5	DIRTY AND SWEET	DIRTY AND SWEET	DIRTY AND SWEET	DIRTY AND SWEET
6	6	WALKIN' & TALKIN'	WALKIN' & TALKIN'	WALKIN' & TALKIN'	WALKIN' & TALKIN'
7	7	I AM THE	I AM THE	I AM THE	I AM THE
8	8	D.H.T. FEATURING EEMEE	D.H.T. FEATURING EEMEE	D.H.T. FEATURING EEMEE	D.H.T. FEATURING EEMEE
9	9	SARAH MCCLACHLAN	SARAH MCCLACHLAN	SARAH MCCLACHLAN	SARAH MCCLACHLAN
10	10	THE RIDDLER	THE RIDDLER	THE RIDDLER	THE RIDDLER
11	11	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS
12	12	THE HAPPY BOYS	THE HAPPY BOYS	THE HAPPY BOYS	THE HAPPY BOYS
13	13	PAUL VAN DYK	PAUL VAN DYK	PAUL VAN DYK	PAUL VAN DYK
14	14	LADYTRON	LADYTRON	LADYTRON	LADYTRON
15	15	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS
16	16	M.I.A.	M.I.A.	M.I.A.	M.I.A.
17	17	ADRIAN	ADRIAN	ADRIAN	ADRIAN
18	18	BAD BOY JOE	BAD BOY JOE	BAD BOY JOE	BAD BOY JOE
19	19	THE RIDDLER	THE RIDDLER	THE RIDDLER	THE RIDDLER
20	20	TIESTO	TIESTO	TIESTO	TIESTO
21	21	STEPHAN MCKENNA	STEPHAN MCKENNA	STEPHAN MCKENNA	STEPHAN MCKENNA
22	22	THE VERY CARPENTER	THE VERY CARPENTER	THE VERY CARPENTER	THE VERY CARPENTER
23	23	MORY	MORY	MORY	MORY
24	24	THE HAPPY BOYS	THE HAPPY BOYS	THE HAPPY BOYS	THE HAPPY BOYS
25	25	THE RIDDLER & VICT LANTO	THE RIDDLER & VICT LANTO	THE RIDDLER & VICT LANTO	THE RIDDLER & VICT LANTO

HOT DANCE AIRPLAY

WEEK	LAST	TITLE	ARTIST	TITLE	ARTIST
1	1	HUNG UP	HUNG UP	HUNG UP	HUNG UP
2	2	LOVE ON MY MIND	LOVE ON MY MIND	LOVE ON MY MIND	LOVE ON MY MIND
3	3	HOUSE 2 NOT A HOME	HOUSE 2 NOT A HOME	HOUSE 2 NOT A HOME	HOUSE 2 NOT A HOME
4	4	BECAUSE OF YOU	BECAUSE OF YOU	BECAUSE OF YOU	BECAUSE OF YOU
5	5	ME SMERIZED	ME SMERIZED	ME SMERIZED	ME SMERIZED
6	6	ISLANDS	ISLANDS	ISLANDS	ISLANDS
7	7	DREAMS	DREAMS	DREAMS	DREAMS
8	8	NO STRINGS	NO STRINGS	NO STRINGS	NO STRINGS
9	9	AND SHE SAID...	AND SHE SAID...	AND SHE SAID...	AND SHE SAID...
10	10	MY WORLD	MY WORLD	MY WORLD	MY WORLD
11	11	FEEL GOOD INC	FEEL GOOD INC	FEEL GOOD INC	FEEL GOOD INC
12	12	WHY	WHY	WHY	WHY
13	13	EVERYTIME WE TOUCH	EVERYTIME WE TOUCH	EVERYTIME WE TOUCH	EVERYTIME WE TOUCH
14	14	ACROSS THE WORLD	ACROSS THE WORLD	ACROSS THE WORLD	ACROSS THE WORLD
15	15	THE OTHER SIDE	THE OTHER SIDE	THE OTHER SIDE	THE OTHER SIDE
16	16	SOMEONE	SOMEONE	SOMEONE	SOMEONE
17	17	ENDS OF THE EARTH	ENDS OF THE EARTH	ENDS OF THE EARTH	ENDS OF THE EARTH
18	18	COOL	COOL	COOL	COOL
19	19	POISON	POISON	POISON	POISON
20	20	JUST LIKE THAT	JUST LIKE THAT	JUST LIKE THAT	JUST LIKE THAT
21	21	TAKE ME AWAY	TAKE ME AWAY	TAKE ME AWAY	TAKE ME AWAY
22	22				

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2005

HITS OF THE WORLD **Billboard**
JAPAN


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	STUNGEON (JAPANESE)	BENNIE K	NOVEMBER 10, 2005
2	NEW	2	KEN YOKOYAMA	DESTINY'S CHILD	NOVEMBER 10, 2005
3	2	3	MILITARY KAT	VARIOUS ARTISTS	NOVEMBER 10, 2005
4	3	4	AYAKA HIRAHARA	VARIOUS ARTISTS	NOVEMBER 10, 2005
5	4	5	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
6	5	6	KUMI KODA	VARIOUS ARTISTS	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

FRANCE


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	JOHNNY HALLYDAY	JOHNNY HALLYDAY	NOVEMBER 10, 2005
2	1	2	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
3	2	3	LOHIE	LOHIE	NOVEMBER 10, 2005
4	3	4	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
5	4	5	ROBERTO ALAGNA	ROBERTO ALAGNA	NOVEMBER 10, 2005
6	5	6	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

ITALY


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	EROS RAMAZZOTTI	EROS RAMAZZOTTI	NOVEMBER 10, 2005
2	NEW	2	CLAUDIO BAGLIONI	CLAUDIO BAGLIONI	NOVEMBER 10, 2005
3	1	3	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
4	2	4	ANASTASIA	ANASTASIA	NOVEMBER 10, 2005
5	3	5	DEPECHE MODE	DEPECHE MODE	NOVEMBER 10, 2005
6	4	6	SANTANA	SANTANA	NOVEMBER 10, 2005
7	5	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	6	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	7	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	8	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

NORWAY


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	HUNG UP	HUNG UP	NOVEMBER 10, 2005
2	1	2	POSTER	POSTER	NOVEMBER 10, 2005
3	2	3	THE HJARTA & SMARTA EP	THE HJARTA & SMARTA EP	NOVEMBER 10, 2005
4	3	4	PUSH THE BUTTON	PUSH THE BUTTON	NOVEMBER 10, 2005
5	4	5	SO GOOD	SO GOOD	NOVEMBER 10, 2005
6	5	6	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

UNITED KINGDOM


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	THE SPECIAL (UK CHARTS CO.)	THE SPECIAL (UK CHARTS CO.)	NOVEMBER 10, 2005
2	1	2	WESTLIFE	WESTLIFE	NOVEMBER 10, 2005
3	2	3	KATE BUSH	KATE BUSH	NOVEMBER 10, 2005
4	3	4	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
5	4	5	ANASTASIA	ANASTASIA	NOVEMBER 10, 2005
6	5	6	THE PRODIGY	THE PRODIGY	NOVEMBER 10, 2005
7	6	7	JAMES BLUNT	JAMES BLUNT	NOVEMBER 10, 2005
8	7	8	ROD STEWART	ROD STEWART	NOVEMBER 10, 2005
9	8	9	KATIE MELUA	KATIE MELUA	NOVEMBER 10, 2005
10	9	10	KATIE MELUA	KATIE MELUA	NOVEMBER 10, 2005

AUSTRALIA


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	R. D. VIO	R. D. VIO	NOVEMBER 10, 2005
2	1	2	JOHN FARNHAM	JOHN FARNHAM	NOVEMBER 10, 2005
3	2	3	BERNARD FANKING	BERNARD FANKING	NOVEMBER 10, 2005
4	3	4	KELLY CLARKSON	KELLY CLARKSON	NOVEMBER 10, 2005
5	4	5	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
6	5	6	HUMAN NATURE	HUMAN NATURE	NOVEMBER 10, 2005
7	6	7	BLINK 182	BLINK 182	NOVEMBER 10, 2005
8	7	8	PETE MURRAY	PETE MURRAY	NOVEMBER 10, 2005
9	8	9	WOLFGANG	WOLFGANG	NOVEMBER 10, 2005
10	9	10	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005

SPAIN


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
2	1	2	MECANO	MECANO	NOVEMBER 10, 2005
3	2	3	BATUKA	BATUKA	NOVEMBER 10, 2005
4	3	4	ANDRÉS CALAMARO	ANDRÉS CALAMARO	NOVEMBER 10, 2005
5	4	5	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
6	5	6	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
7	6	7	EROS RAMAZZOTTI	EROS RAMAZZOTTI	NOVEMBER 10, 2005
8	7	8	ANTONIO OROZCO	ANTONIO OROZCO	NOVEMBER 10, 2005
9	8	9	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	NOVEMBER 10, 2005
10	9	10	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	NOVEMBER 10, 2005

DENMARK


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	HUNG UP	HUNG UP	NOVEMBER 10, 2005
2	1	2	MR. NICE GUY	MR. NICE GUY	NOVEMBER 10, 2005
3	2	3	THE HJARTA & SMARTA EP	THE HJARTA & SMARTA EP	NOVEMBER 10, 2005
4	3	4	ARGHIN	ARGHIN	NOVEMBER 10, 2005
5	4	5	PUSH THE BUTTON	PUSH THE BUTTON	NOVEMBER 10, 2005
6	5	6	SO GOOD	SO GOOD	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

GERMANY


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
2	1	2	RAMMSTEIN	RAMMSTEIN	NOVEMBER 10, 2005
3	2	3	KATE BUSH	KATE BUSH	NOVEMBER 10, 2005
4	3	4	BUSHIDO	BUSHIDO	NOVEMBER 10, 2005
5	4	5	DEPECHE MODE	DEPECHE MODE	NOVEMBER 10, 2005
6	5	6	ANASTASIA	ANASTASIA	NOVEMBER 10, 2005
7	6	7	EROS RAMAZZOTTI	EROS RAMAZZOTTI	NOVEMBER 10, 2005
8	7	8	JAMES BLUNT	JAMES BLUNT	NOVEMBER 10, 2005
9	8	9	ROD STEWART	ROD STEWART	NOVEMBER 10, 2005
10	9	10	SANTANA	SANTANA	NOVEMBER 10, 2005

CANADA


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
2	1	2	SOUNDTRACK	SOUNDTRACK	NOVEMBER 10, 2005
3	2	3	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
4	3	4	NICKELBACK	NICKELBACK	NOVEMBER 10, 2005
5	4	5	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
6	5	6	THE TRAGICALITY	THE TRAGICALITY	NOVEMBER 10, 2005
7	6	7	ROD STEWART	ROD STEWART	NOVEMBER 10, 2005
8	7	8	JAMES BLUNT	JAMES BLUNT	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

THE NETHERLANDS


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	HUNG UP	HUNG UP	NOVEMBER 10, 2005
2	1	2	LAURA	LAURA	NOVEMBER 10, 2005
3	2	3	HET LAND VAN	HET LAND VAN	NOVEMBER 10, 2005
4	3	4	LOVE GENERATION	LOVE GENERATION	NOVEMBER 10, 2005
5	4	5	YOU'RE BEAUTIFUL	YOU'RE BEAUTIFUL	NOVEMBER 10, 2005
6	5	6	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
7	6	7	KATIE MELUA	KATIE MELUA	NOVEMBER 10, 2005
8	7	8	R. D. VIO	R. D. VIO	NOVEMBER 10, 2005
9	8	9	EROS RAMAZZOTTI	EROS RAMAZZOTTI	NOVEMBER 10, 2005
10	9	10	FRANS BAUER	FRANS BAUER	NOVEMBER 10, 2005

PORTUGAL


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	ROBBIE WILLIAMS	ROBBIE WILLIAMS	NOVEMBER 10, 2005
2	1	2	POSTER	POSTER	NOVEMBER 10, 2005
3	2	3	THE HJARTA & SMARTA EP	THE HJARTA & SMARTA EP	NOVEMBER 10, 2005
4	3	4	ARGHIN	ARGHIN	NOVEMBER 10, 2005
5	4	5	PUSH THE BUTTON	PUSH THE BUTTON	NOVEMBER 10, 2005
6	5	6	SO GOOD	SO GOOD	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

EURO DIGITAL TRACKS


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	HUNG UP (RADIO VERSION)	HUNG UP (RADIO VERSION)	NOVEMBER 10, 2005
2	1	2	PUSH THE BUTTON	PUSH THE BUTTON	NOVEMBER 10, 2005
3	2	3	YOU'RE BEAUTIFUL	YOU'RE BEAUTIFUL	NOVEMBER 10, 2005
4	3	4	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
5	4	5	YOU'RE BEAUTIFUL	YOU'RE BEAUTIFUL	NOVEMBER 10, 2005
6	5	6	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
7	6	7	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
8	7	8	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
9	8	9	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005
10	9	10	THE BLACK EYE PEAS	THE BLACK EYE PEAS	NOVEMBER 10, 2005

AUSTRIA


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	HUNG UP	HUNG UP	NOVEMBER 10, 2005
2	1	2	PUSH THE BUTTON	PUSH THE BUTTON	NOVEMBER 10, 2005
3	2	3	FIRST DAY OF MY LIFE	FIRST DAY OF MY LIFE	NOVEMBER 10, 2005
4	3	4	DIESEL WEG	DIESEL WEG	NOVEMBER 10, 2005
5	4	5	ALL ABOUT US	ALL ABOUT US	NOVEMBER 10, 2005
6	5	6	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

GREECE


WEEK	LAST	WEEK	ARTIST	ALBUM	DATE
1	NEW	1	PED TO MOU KIANA	PED TO MOU KIANA	NOVEMBER 10, 2005
2	1	2	POSTER	POSTER	NOVEMBER 10, 2005
3	2	3	THE HJARTA & SMARTA EP	THE HJARTA & SMARTA EP	NOVEMBER 10, 2005
4	3	4	ARGHIN	ARGHIN	NOVEMBER 10, 2005
5	4	5	PUSH THE BUTTON	PUSH THE BUTTON	NOVEMBER 10, 2005
6	5	6	SO GOOD	SO GOOD	NOVEMBER 10, 2005
7	6	7	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
8	7	8	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
9	8	9	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005
10	9	10	VARIOUS ARTISTS	VARIOUS ARTISTS	NOVEMBER 10, 2005

EUROCHARTS

SINGLE SALES

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	HUNG UP	MORNING MARRIAGE	1	1
2	DON'T CHA	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	2	2
3	TRIPPING	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	3	3
4	PUSH THE BUTTON	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	4	4
5	POPCORN	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	5	5
6	MA RELIGION DANS SON REGARD	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	6	6
7	YOU'RE BEAUTIFUL	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	7	7
8	DIEBEN WEG	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	8	8
9	ALL ABOUT US	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	9	9
10	FIRST DAY OF MY LIFE	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	10	10
11	TICKET OUT LOSE	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	11	11
12	LOVE GENERATION	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	12	12
13	JE NE VOUS OUBLIE PAS	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	13	13
14	NO WORRIES	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	14	14

ALBUMS

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	ROBBIE WILLIAMS	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	1	1
2	KATE BUSH	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	2	2
3	IL DIVO	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	3	3
4	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	4	4
5	ANASTASIA	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	5	5
6	DEPECHE MODE	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	6	6
7	JAMES BLUNT	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	7	7
8	WESTLIFE	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	8	8
9	KATIE MELUA	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	9	9
10	DIRE STRAITS	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	10	10
11	JOHNNY HALTSDAY	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	11	11
12	EURYTHMICS	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	12	12
13	ROD STEWART	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	13	13

RADIO AIRPLAY

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	HUNG UP	MORNING MARRIAGE	1	1
2	DON'T CHA	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	2	2
3	TRIPPING	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	3	3
4	PUSH THE BUTTON	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	4	4
5	POPCORN	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	5	5
6	MA RELIGION DANS SON REGARD	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	6	6
7	YOU'RE BEAUTIFUL	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	7	7
8	DIEBEN WEG	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	8	8
9	ALL ABOUT US	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	9	9
10	FIRST DAY OF MY LIFE	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	10	10
11	TICKET OUT LOSE	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	11	11
12	LOVE GENERATION	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	12	12
13	JE NE VOUS OUBLIE PAS	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	13	13
14	NO WORRIES	THE HUNGARIAN BALLAD BY NIKOLAI MERTENS AND ANTONIO CARLOS	14	14

TOP JAZZ

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25

TOP CLASSICAL

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25

TOP CONTEMPORARY JAZZ

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25

TOP CLASSICAL CROSSOVER

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25

CHARTS TOP 100 ALBUMS

SALES DATA COMPILED BY
N
Nielsen
SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION

NOV
26
2005

TOP HOLIDAY

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	DAVID KILPATRICK	THE CLAYTON HAMILTON JAZZ ORCHESTRA	1	1
2	THE DIVVO	THE CHROMAS COLLECTION	1	1
3	SELAH	THE REMEMBRANCE	1	1
4	LARRY THE CABLE GUY	A VERY HAPPY CHRISTMAS	1	1
5	KENNY G	THE GRACIOUS HOLIDAY CLASSIC ALBUM	1	1
6	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
7	BURL IVES	THE HOLIDAY CLASSIC ALBUM	1	1
8	MANHATTAN STEAMROLLER	THE HOLIDAY CLASSIC ALBUM	1	1
9	VINCE GUARALDI TRIO	THE HOLIDAY CLASSIC ALBUM	1	1
10	CLAY Aiken	THE HOLIDAY CLASSIC ALBUM	1	1
11	POINT OF GRACE	THE HOLIDAY CLASSIC ALBUM	1	1
12	BRANK SINATRA, DEAN MARTIN & SAMMY DAVID JR.	THE HOLIDAY CLASSIC ALBUM	1	1
13	THE FRANK SETZER ORCHESTRA	THE HOLIDAY CLASSIC ALBUM	1	1
14	ELVIS PRESLEY	THE HOLIDAY CLASSIC ALBUM	1	1
15	TRANS-SIBERIAN ORCHESTRA	THE HOLIDAY CLASSIC ALBUM	1	1
16	REGIS PHILBIN	THE HOLIDAY CLASSIC ALBUM	1	1
17	THE CHEETAN GALS	THE HOLIDAY CLASSIC ALBUM	1	1
18	MARSH CARMEL	THE HOLIDAY CLASSIC ALBUM	1	1
19	KID BOP KIDS	THE HOLIDAY CLASSIC ALBUM	1	1
20	WING COHEN	THE HOLIDAY CLASSIC ALBUM	1	1
21	MARTINA MCGRAW	THE HOLIDAY CLASSIC ALBUM	1	1
22	CELINE DION	THE HOLIDAY CLASSIC ALBUM	1	1
23	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
24	STEVEN CURTIS CHAPMAN	THE HOLIDAY CLASSIC ALBUM	1	1
25	TRANS-SIBERIAN ORCHESTRA	THE HOLIDAY CLASSIC ALBUM	1	1
26	HARRY CONNICK, JR.	THE HOLIDAY CLASSIC ALBUM	1	1
27	KID BOP KIDS	THE HOLIDAY CLASSIC ALBUM	1	1
28	KEITH	THE HOLIDAY CLASSIC ALBUM	1	1
29	VEGETABLES	THE HOLIDAY CLASSIC ALBUM	1	1
30	JESSICA SIMPSON	THE HOLIDAY CLASSIC ALBUM	1	1
31	JIM BRICKMAN	THE HOLIDAY CLASSIC ALBUM	1	1
32	KENNY CHESNEY	THE HOLIDAY CLASSIC ALBUM	1	1
33	HARRY CONNICK, JR.	THE HOLIDAY CLASSIC ALBUM	1	1
34	HILARY DUFF	THE HOLIDAY CLASSIC ALBUM	1	1
35	MANHATTAN STEAMROLLER	THE HOLIDAY CLASSIC ALBUM	1	1
36	BRANK SINATRA	THE HOLIDAY CLASSIC ALBUM	1	1
37	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
38	BARNEKAT LADIES	THE HOLIDAY CLASSIC ALBUM	1	1
39	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
40	THE GRACIOUS HOLIDAY CLASSIC ALBUM	THE HOLIDAY CLASSIC ALBUM	1	1
41	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
42	THE GRACIOUS HOLIDAY CLASSIC ALBUM	THE HOLIDAY CLASSIC ALBUM	1	1
43	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
44	THE GRACIOUS HOLIDAY CLASSIC ALBUM	THE HOLIDAY CLASSIC ALBUM	1	1
45	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
46	THE GRACIOUS HOLIDAY CLASSIC ALBUM	THE HOLIDAY CLASSIC ALBUM	1	1
47	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
48	THE GRACIOUS HOLIDAY CLASSIC ALBUM	THE HOLIDAY CLASSIC ALBUM	1	1
49	VARIOUS ARTISTS	THE HOLIDAY CLASSIC ALBUM	1	1
50	THE GRACIOUS HOLIDAY CLASSIC ALBUM	THE HOLIDAY CLASSIC ALBUM	1	1

TOP HOLIDAY ALBUMS: At Christmas, Hanukkah, and Kwanzaa celebrations, including new releases in earlier years, are eligible to appear on the Top Holiday Albums chart. Albums are ranked by sales through December 25, based on data collected by Nielsen SoundScan. Classics titles are included in the chart. **TOP HOLIDAY ALBUMS:** At Christmas, Hanukkah, and Kwanzaa celebrations, including new releases in earlier years, are eligible to appear on the Top Holiday Albums chart. Albums are ranked by sales through December 25, based on data collected by Nielsen SoundScan. Classics titles are included in the chart.

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchandise by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of stores that specialize in these genres.

● Albums with the greatest sales gains this week.

Where included, the award indicates the title with the chart's largest upward increase.

Where included, the award indicates the title with the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200 chart and has been removed from Hotness chart.

CD/ cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. If price after discounts only available on DuaneCo. CD/DVD after price includes CD/DVD combo only available. *Qualifies available. *CD/DVD combo available. *Includes vinyl LP is available. Pricing and vinyl availability not indicated on charts.

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TOP INTERNET

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	KENNY CHESNEY	The Road And The Radio	1	1
2	NEIL DIAMOND	THE ROAD AND THE RADIO	1	1
3	NEIL DIAMOND	THE ROAD AND THE RADIO	1	1
4	RELIANT K	THE ROAD AND THE RADIO	1	1
5	RELIANT K	THE ROAD AND THE RADIO	1	1
6	RELIANT K	THE ROAD AND THE RADIO	1	1
7	RELIANT K	THE ROAD AND THE RADIO	1	1
8	RELIANT K	THE ROAD AND THE RADIO	1	1
9	RELIANT K	THE ROAD AND THE RADIO	1	1
10	RELIANT K	THE ROAD AND THE RADIO	1	1
11	RELIANT K	THE ROAD AND THE RADIO	1	1
12	RELIANT K	THE ROAD AND THE RADIO	1	1
13	RELIANT K	THE ROAD AND THE RADIO	1	1
14	RELIANT K	THE ROAD AND THE RADIO	1	1
15	RELIANT K	THE ROAD AND THE RADIO	1	1
16	RELIANT K	THE ROAD AND THE RADIO	1	1
17	RELIANT K	THE ROAD AND THE RADIO	1	1
18	RELIANT K	THE ROAD AND THE RADIO	1	1
19	RELIANT K	THE ROAD AND THE RADIO	1	1
20	RELIANT K	THE ROAD AND THE RADIO	1	1

TOP DIGITAL

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	KENNY CHESNEY	The Road And The Radio	1	1
2	NEIL DIAMOND	THE ROAD AND THE RADIO	1	1
3	NEIL DIAMOND	THE ROAD AND THE RADIO	1	1
4	RELIANT K	THE ROAD AND THE RADIO	1	1
5	RELIANT K	THE ROAD AND THE RADIO	1	1
6	RELIANT K	THE ROAD AND THE RADIO	1	1
7	RELIANT K	THE ROAD AND THE RADIO	1	1
8	RELIANT K	THE ROAD AND THE RADIO	1	1
9	RELIANT K	THE ROAD AND THE RADIO	1	1
10	RELIANT K	THE ROAD AND THE RADIO	1	1
11	RELIANT K	THE ROAD AND THE RADIO	1	1
12	RELIANT K	THE ROAD AND THE RADIO	1	1
13	RELIANT K	THE ROAD AND THE RADIO	1	1
14	RELIANT K	THE ROAD AND THE RADIO	1	1
15	RELIANT K	THE ROAD AND THE RADIO	1	1
16	RELIANT K	THE ROAD AND THE RADIO	1	1
17	RELIANT K	THE ROAD AND THE RADIO	1	1
18	RELIANT K	THE ROAD AND THE RADIO	1	1
19	RELIANT K	THE ROAD AND THE RADIO	1	1
20	RELIANT K	THE ROAD AND THE RADIO	1	1

TOP COMPREHENSIVE MUSIC VIDEO

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	BEHIND THE TRUTH (BEST BUY EXCLUSIVE)	R. KELLY	1	1
2	TRAPPED IN THE CLOSET: CHAPTERS 1-12	R. KELLY	1	1
3	LIVE 8	LIVE 8	1	1
4	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
5	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
6	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
7	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
8	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
9	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
10	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
11	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
12	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
13	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
14	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
15	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
16	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
17	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
18	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
19	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1
20	THE CONCERT FOR BANGLADESH	THE CONCERT FOR BANGLADESH	1	1

VIDEO

SALES DATA COMPILED BY

LAUNCH PAD

NOV
26
2005 **TOP DVD SALES**

DATE	STAR	TITLE	Principal Performers	CAST
1	1	STAR WARS EPISODE III - REVENGE OF THE SITH (WIDESCREEN) WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED PG-13 100 MIN. (2005)	Hayden Christensen/Ewan McGregor Maggie Grace	PG-13
2	2	STAR WARS EPISODE III - REVENGE OF THE SITH (FULL SCREEN) WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED PG-13 100 MIN. (2005)	Hayden Christensen/Ewan McGregor Maggie Grace	PG-13
3	3	HERNIE: FULLY LOADED WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED TV-14 100 MIN. (2005)	Lindsay Lohan/Michael Keaton John Goodman	TV-14
4	4	OFFICE SPACE: SPECIAL EDITION (WIDESCREEN) WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED R 100 MIN. (2005)	Ron Livingston/Jennifer Aniston David Duchovny	R
5	5	BATMAN BEGINS (WIDESCREEN) WARNER BROS. PICTURES MPAA RATED PG-13 140 MIN. (2005)	Christian Bale/Liam Neeson Michael Caine	PG-13
6	6	STAR WARS: EPISODE I - THE PHANTOM MENACE WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED PG 133 MIN. (2001)	Liam Neeson/Ewan McGregor Natalie Portman	PG
7	7	CINDERELLA: SPECIAL EDITION WALT DISNEY PICTURES MPAA RATED G 95 MIN. (1984)	Anne Hathaway Dick Van Dyke	G
8	8	STAR WARS: EPISODE II - ATTACK OF THE CLONES (WIDESCREEN) WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED PG 141 MIN. (2002)	Ewan McGregor/Natalie Portman Hayden Christensen	PG
9	9	BATMAN BEGINS (FULL SCREEN) WARNER BROS. PICTURES MPAA RATED PG-13 140 MIN. (2005)	Christian Bale/Liam Neeson Michael Caine	PG-13
10	10	BETWICHED: SPECIAL EDITION PICTURES MPAA RATED TV-14 100 MIN. (2005)	Nicole Kidman/Will Ferrell Tim Allen	TV-14
11	11	DELIVER PRINCESS: A CHRISTMAS OF ENCHANTMENT WALT DISNEY PICTURES MPAA RATED G 100 MIN. (2000)	Anastasia Dustin Diamond	G
12	12	FAMILY GUY: STEWIE GRIFFIN'S UNTOLD STORY WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Animated Jeff LeBlanc	TV-14
13	13	THE PERFECT MAN (FULL SCREEN) WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Willy Daft/Heather Locklear John Goodman	TV-14
14	14	THE PERFECT MAN (WIDESCREEN) WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Willy Daft/Heather Locklear John Goodman	TV-14
15	15	HOUSE OF WAX 2005 (WIDESCREEN) WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Pam Hiltner/Claud Michael Murray John Goodman	TV-14
16	16	BATMAN BEGINS (DELUXE EDITION) WARNER BROS. PICTURES MPAA RATED PG-13 140 MIN. (2005)	Christian Bale/Liam Neeson Michael Caine	PG-13
17	17	THE WAR OF THE WORLDS (1953): SPECIAL COLLECTOR'S EDITION WARNER BROS. PICTURES MPAA RATED G 100 MIN. (1953)	Gary Barry/Ken Robinson Barbara Barrie	G
18	18	ROBOTS' FULL SCREEN WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Animated Jeff LeBlanc	TV-14
19	19	STAR WARS TRILOGY (WIDESCREEN & PACK) WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED PG 133 MIN. (2001)	Mark Hamill/Harrison Ford Carrie Fisher	PG
20	20	KINGDOM OF HEAVEN (WIDESCREEN) WARNER BROS. PICTURES MPAA RATED PG-13 128 MIN. (2005)	Orlando Bloom/Jeremy Irons Sofia Milon	PG-13
21	21	HOUSE OF WAX 2005 (FULL SCREEN) WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Pam Hiltner/Claud Michael Murray John Goodman	TV-14
22	22	ROBOTS (WIDESCREEN) WARNER BROS. PICTURES MPAA RATED TV-14 100 MIN. (2005)	Animated Jeff LeBlanc	TV-14
23	23	BETWICHED: BENTWITCHED TV SYMPLER 100 MIN. (2005)	Nicole Kidman/Will Ferrell Tim Allen	TV-14
24	24	THE WIZARD OF OZ: 2-DISC SPECIAL EDITION WARNER BROS. PICTURES MPAA RATED G 100 MIN. (1939)	Judy Garland/Tyrone Power Ray Bolger	G
25	25	OFFICE SPACE: SPECIAL EDITION (FULL SCREEN) WALL TO WALL VIDEO ENTERTAINMENT MPAA RATED R 100 MIN. (2005)	Ron Livingston/Jennifer Aniston David Duchovny	R

**TOP
HEATSEEKERS**

Rank	Artist	Title
1	JAMES BLUNT JBL & MAMMIS / DISCOTHEQUE LABELS (40:00)	Back To Bedlam
2	MATISYAHU MUSIC: 60454 (39:58) MUSIC: 13 (38)	Live At Studio B
3	MOOGEN HEAR MUSIC: 60454 (39:58) MUSIC: 13 (38)	Speak For Yourself
4	CHATEAU / THE CHETAN GIRLS MUSIC: 60454 (39:58) MUSIC: 13 (38)	Chetan-Rishon Christmas
5	THE BABY EINSTEIN MUSIC BOX ORCHESTRA MUSIC: 60454 (39:58) MUSIC: 13 (38)	Baby Einstein: Lullaby Classics
6	PETER GALLAGHER MUSIC: 60454 (39:58) MUSIC: 13 (38)	7 Days in Memphis
7	PANIC! AT THE DISCO MUSIC: 60454 (39:58) MUSIC: 13 (38)	A Fewer You Can't Scream Out
8	NATALIE GRANT MUSIC: 60454 (39:58) MUSIC: 13 (38)	Awaken
9	ASA GABRIEL MUSIC: 60454 (39:58) MUSIC: 13 (38)	Historic De Una Reina
10	AQUALUNG MUSIC: 60454 (39:58) MUSIC: 13 (38)	Strange And Beautiful
11	LEELA JAMES MUSIC: 60454 (39:58) MUSIC: 13 (38)	A Change Is Gonna Come
12	ALEJANDRO FERNANDEZ MUSIC: 60454 (39:58) MUSIC: 13 (38)	Mexico-Madrid: En Directo Y Sin Escalas
13	IVY QUEEN MUSIC: 60454 (39:58) MUSIC: 13 (38)	Flashback
14	RACION ALYAT / SUN BRAYOS DEL NORTE MUSIC: 60454 (39:58) MUSIC: 13 (38)	Antologia De Un Rey
15	UNO CANTO / TRIO TONTO Y NAO / TRIO TONTO MUSIC: 60454 (39:58) MUSIC: 13 (38)	They're Only Chasing Safety
16	CONJUNTO ATARDECER MUSIC: 60454 (39:58) MUSIC: 13 (38)	Desde La Sierra De Durango
17	SUPERCHICK! MUSIC: 60454 (39:58) MUSIC: 13 (38)	Beauty From Pain
18	ANDY ANDY MUSIC: 60454 (39:58) MUSIC: 13 (38)	Ironie
19	FALLING UP MUSIC: 60454 (39:58) MUSIC: 13 (38)	Down Escapes
20	SHOOTER JENNINGS MUSIC: 60454 (39:58) MUSIC: 13 (38)	Put The B Back In Country
21	JENNI RIVERA MUSIC: 60454 (39:58) MUSIC: 13 (38)	Parrandas, Rebeldes Y Atraveside
22	HEZEKIAH WALKER & LFC MUSIC: 60454 (39:58) MUSIC: 13 (38)	20/55 The Experience
23	THE PRAY MUSIC: 60454 (39:58) MUSIC: 13 (38)	How To Save A Life
24	STEVE THRELL MUSIC: 60454 (39:58) MUSIC: 13 (38)	Songs Of Sinners
25	MARK SCHULTZ MUSIC: 60454 (39:58) MUSIC: 13 (38)	Stories & Songs

 **TOP
VHS SALES**

RANK		TITLE		DISTRIBUTION LABEL		DISTRIBUTION LABEL	
1	4	2	1	1	1	1	1
2	3	2	2	2	2	2	2
3	4	3	3	3	3	3	3
4	5	4	4	4	4	4	4
5	6	5	5	5	5	5	5
6	7	6	6	6	6	6	6
7	8	7	7	7	7	7	7
8	9	8	8	8	8	8	8
9	10	9	9	9	9	9	9
10	11	10	10	10	10	10	10
11	12	11	11	11	11	11	11
12	13	12	12	12	12	12	12
13	14	13	13	13	13	13	13
14	15	14	14	14	14	14	14
15	16	15	15	15	15	15	15
16	17	16	16	16	16	16	16
17	18	17	17	17	17	17	17
18	19	18	18	18	18	18	18
19	20	19	19	19	19	19	19
20	21	20	20	20	20	20	20
21	22	21	21	21	21	21	21
22	23	22	22	22	22	22	22
23	24	23	23	23	23	23	23
24	25	24	24	24	24	24	24
25	26	25	25	25	25	25	25
26	27	26	26	26	26	26	26
27	28	27	27	27	27	27	27
28	29	28	28	28	28	28	28
29	30	29	29	29	29	29	29
30	31	30	30	30	30	30	30
31	32	31	31	31	31	31	31
32	33	32	32	32	32	32	32
33	34	33	33	33	33	33	33
34	35	34	34	34	34	34	34
35	36	35	35	35	35	35	35
36	37	36	36	36	36	36	36
37	38	37	37	37	37	37	37
38	39	38	38	38	38	38	38
39	40	39	39	39	39	39	39
40	41	40	40	40	40	40	40
41	42	41	41	41	41	41	41
42	43	42	42	42	42	42	42
43	44	43	43	43	43	43	43
44	45	44	44	44	44	44	44
45	46	45	45	45	45	45	45
46	47	46	46	46	46	46	46
47	48	47	47	47	47	47	47
48	49	48	48	48	48	48	48
49	50	49	49	49	49	49	49
50	51	50	50	50	50	50	50
51	52	51	51	51	51	51	51
52	53	52	52	52	52	52	52
53	54	53	53	53	53	53	53
54	55	54	54	54	54	54	54
55	56	55	55	55	55	55	55
56	57	56	56	56	56	56	56
57	58	57	57	57	57	57	57
58	59	58	58	58	58	58	58
59	60	59	59	59	59	59	59
60	61	60	60	60	60	60	60
61	62	61	61	61	61	61	61
62	63	62	62	62	62	62	62
63	64	63	63	63	63	63	63
64	65	64	64	64	64	64	64
65	66	65	65	65	65	65	65
66	67	66	66	66	66	66	66
67	68	67	67	67	67	67	67
68	69	68	68	68	68	68	68
69	70	69	69	69	69	69	69
70	71	70	70	70	70	70	70
71	72	71	71	71	71	71	71
72	73	72	72	72	72	72	72
73	74	73	73	73	73	73	73
74	75	74	74	74	74	74	74
75	76	75	75	75	75	75	75
76	77	76	76	76	76	76	76
77	78	77	77	77	77	77	77
78	79	78	78	78	78	78	78
79	80	79	79	79	79	79	79
80	81	80	80	80	80	80	80
81	82	81	81	81	81	81	81
82	83	82	82	82	82	82	82
83	84	83	83	83	83	83	83
84	85	84	84	84	84	84	84
85	86	85	85	85	85	85	85
86	87	86	86	86	86	86	86
87	88	87	87	87	87	87	87
88	89	88	88	88	88	88	88
89	90	89	89	89	89	89	89
90	91	90	90	90	90	90	90
91	92	91	91	91	91	91	91
92	93	92	92	92	92	92	92
93	94	93	93	93	93	93	93
94	95	94	94	94	94	94	94
95	96	95	95	95	95	95	95
96	97	96	96	96	96	96	96
97	98	97	97	97	97	97	97
98	99	98	98	98	98	98	98
99	100	99	99	99	99	99	99
100	101	100	100	100	100	100	100

RANK		TITLE		DISTRIBUTION LABEL		DISTRIBUTION LABEL	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	NEW	2	NEW
3	NEW	3	NEW	3	NEW	3	NEW
4	NEW	4	NEW	4	NEW	4	NEW
5	NEW	5	NEW	5	NEW	5	NEW
6	NEW	6	NEW	6	NEW	6	NEW
7	NEW	7	NEW	7	NEW	7	NEW
8	NEW	8	NEW	8	NEW	8	NEW
9	NEW	9	NEW	9	NEW	9	NEW
10	NEW	10	NEW	10	NEW	10	NEW
11	NEW	11	NEW	11	NEW	11	NEW
12	NEW	12	NEW	12	NEW	12	NEW
13	NEW	13	NEW	13	NEW	13	NEW
14	NEW	14	NEW	14	NEW	14	NEW
15	NEW	15	NEW	15	NEW	15	NEW
16	NEW	16	NEW	16	NEW	16	NEW
17	NEW	17	NEW	17	NEW	17	NEW
18	NEW	18	NEW	18	NEW	18	NEW
19	NEW	19	NEW	19	NEW	19	NEW
20	NEW	20	NEW	20	NEW	20	NEW
21	NEW	21	NEW	21	NEW	21	NEW
22	NEW	22	NEW	22	NEW	22	NEW
23	NEW	23	NEW	23	NEW	23	NEW
24	NEW	24	NEW	24	NEW	24	NEW
25	NEW	25	NEW	25	NEW	25	NEW
26	NEW	26	NEW	26	NEW	26	NEW
27	NEW	27	NEW	27	NEW	27	NEW
28	NEW	28	NEW	28	NEW	28	NEW
29	NEW	29	NEW	29	NEW	29	NEW
30	NEW	30	NEW	30	NEW	30	NEW
31	NEW	31	NEW	31	NEW	31	NEW
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98	NEW	98	NEW	98	NEW	98	NEW
99	NEW	99	NEW	99	NEW	99	NEW
100	NEW	100	NEW	100	NEW	100	NEW

TOP VIDEO RENTALS

WEEK	DATE	TITLE	GENRE	DESCRIPTION/OTHER LABELS
1	8/26/07	SWITCHED	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
2	9/2/07	NATMAN BEGINS	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
3	9/9/07	HOUSE OF WAX 2005	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
4	9/16/07	HERBIE: FULLY LOADED	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
5	9/23/07	THE PERFECT MAN	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
6	9/30/07	THE INTERPRETER	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
7	10/7/07	PICKING UP SCRAWLING	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
8	10/14/07	ROOM OF HEAVEN	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
9	10/21/07	THE LONGEST YARD	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
10	10/28/07	THE LONGEST YARD	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX

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TOP VIDEO GAME RENTALS

WEEK	DATE	TITLE	GENRE	DESCRIPTION/OTHER LABELS
1	8/26/07	PS2: STAR WARE BATTLEFRONT II	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
2	9/2/07	XBOX: STAR WARE BATTLEFRONT II	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
3	9/9/07	PS2: TONY HAWK'S AMERICAN WASTELAND	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
4	9/16/07	PS2: MADDEN NFL 2006	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
5	9/23/07	PS2: THE WARRIORS	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
6	9/30/07	PS2: BLITZ: THE LEAGUE	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
7	10/7/07	PS2: NCAA FOOTBALL 2006	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
8	10/14/07	XBOX: BATTLEFIELD: MODERN COMBAT	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
9	10/21/07	PS2: THE WARRIORS	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX
10	10/28/07	PS2: SCODUM 3: U.S. NAVY SEAL	COMEDY	STAR WAREHOUSE INC. - NEWLINE OF THE 20TH CENTURY FOX

TOP VIDEO GAME RENTALS

YEAR	WEEK	DATE	TITLE	ARTIST
1981	1	12/1	PS2: STAR WARS BATTLEPOINT II (LOCATION: ESTABLISHMENT)	PS2: STAR WARS BATTLEPOINT II (LOCATION: ESTABLISHMENT)
1982	1	1/1	PS2: STAR WARS BATTLEPOINT II (LOCATION: ESTABLISHMENT)	PS2: STAR WARS BATTLEPOINT II (LOCATION: ESTABLISHMENT)
1983	3	3/3	PS2: TONY HAWKS AMERICAN WASTELAND (ELECTRONIC GAMES)	PS2: TONY HAWKS AMERICAN WASTELAND (ELECTRONIC GAMES)
1984	4	4/12	PS2: MADDEN NFL 2008 (ELECTRONIC GAMES)	PS2: MADDEN NFL 2008 (ELECTRONIC GAMES)
1985	5	5/5	PS2: THE WARRIORS (ELECTRONIC GAMES)	PS2: THE WARRIORS (ELECTRONIC GAMES)
1986	6	6/1	PS2: BLITZ: THE LEAGUE (ELECTRONIC GAMES)	PS2: BLITZ: THE LEAGUE (ELECTRONIC GAMES)
1987	7	7/1	PS2: NCAA FOOTBALL 2008 (ELECTRONIC GAMES)	PS2: NCAA FOOTBALL 2008 (ELECTRONIC GAMES)
1988	8	8/1	PS2: BATTLEFIELD: MODERN COMBAT (ELECTRONIC GAMES)	PS2: BATTLEFIELD: MODERN COMBAT (ELECTRONIC GAMES)
1989	9	9/1	XBOX: THE WARRIORS (ELECTRONIC GAMES)	XBOX: THE WARRIORS (ELECTRONIC GAMES)
1990	10	10/1	PS2: SOCOM 3: U.S. NAVY SEALS (ELECTRONIC GAMES)	PS2: SOCOM 3: U.S. NAVY SEALS (ELECTRONIC GAMES)

Film and TV actor Peter Gallagher, a cast member of the series "The OC," debuts at No. 6 on Top Heatseekers with "7 Days in Memphis." Discover developing artists making their inaugural **Billboard** chart runs each week in **Breaking & Entering** on **billboard.com**.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatsseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatsseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Richard Mortimer 212-769-6562 • Maria Paval 212-769-9865



Multi-Media Loft • SoHo • \$7,895,000: Amazing & brilliant! Steel, glass & wood architect's space 2nd 1st century technology 3 bedrooms, 3.5 baths, cast iron columns, 15.5 ft. ceilings. Superb audio/visual & lighting system. Week 709954

Richard Mortimer 212-769-6562 • Leigh Williams 212-769-9810



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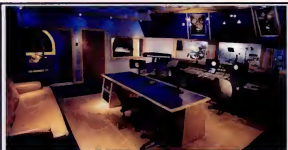
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\$1.2M Building

www.OceanVu.com

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Commercial Studio and Retail Building

6195 Sq. ft., 2 flrx., 2nd fl. Studio, 1st floor: 3 tenants: Cigar Rolling Factory, 2 Medical Offices - 15 yrs in business, owner relocating. Many international stars have recorded at OceanVu including Shakira's "Pien Descalzo". "Truly Producers Great Sound" - Meticulously Hand Built. Studio rooms provide privacy with a cozy, creative, comfortable atmosphere, full kitchen with dining table, lounge with Futon, 65-inch TV, video games, VCR/DVD and cable. Fully equipped business office. See all the rooms, floor plan, equipment, list, credits, and reviews at www.OceanVu.com. Meanwhile... we are still going strong with great rates. If you are interested in recording here, we can work something out. Special Promo: 1st song free* When you are here, you own the whole place. You are the King/Queen. Mt Casa, Su Casa, OceanVu Records/Productions: Looking for talent. E-mail: Heilbron@hotmail.com

If you have any questions or want further details, please feel free to e-mail me @ Heilbron@hotmail.com or call Ray on my cell at: (305) 978-3892

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in less than 2 sq.ft. of floor space



81-AC EQUESTRIAN ESTATE \$23,900,000
 Summerland, California/Monte-Cito Style. 8000 sq. ft.
 "Great" 1/4 mi w/19 out, 12-stable, 5-car
 garage. 2 legal parcels 10 & 51 ac.
 Suzanne Perkins 805.969.9993



BAR Z RANCH \$22,900,000
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 add'l 1100+ ac on Zaca Station Rd in heart of wine country.
 4000 sq. ft. farmhouse, pool & pool house, mtg. pastures.
 Bredy Brady 805.686.3757



G.W. SMITH'S ROBEDAL \$21,900,000
 Hope Ranch. 1921 renovated California Hacienda of
 large proportions, 7.8 acre view across, pool, tennis
 court, guest house, staff apt & pastures.
 Harry Kott 805.903.9993



G.W. SMITH RENOVATED \$17,900,000
 Montecito's most beautiful 1920s estates. Entire property
 restored. Charming guest cottage & studio. Pool,
 pavilion and all 4 acres landscaped. Gated.
 Harry Kott 805.969.9993



PEN 1-4 11/20/05



OPEN 1-4 11/20/05



GORGEOUS OCEANVIEW VIEWS \$4,250,000
 Montecito. 55 acre parcel. Minutes from Montecito's
 Upper Village. Some vineyard & olive orchards. Quiet
 and serene.
 Suzanne Perkins 805.969.9993



1454 BENEDICT CYN DR \$4,250,000
 BHPO. Privacy & cym views at end of driveway in lower
 Benedict. Newly gated home w/ 4000 sq. ft. media &
 separate office. www.1454benedict.com
 David Findley 310.345.0911



10940 ALTA VIEW DR. \$4,375,000
 Hed Hills Reduced \$575K! Private estate w/ 60d, vus,
 designer done on major land. Pool, spa, & waterfalls.
 Also avail for lease at \$17,500
 RockingAlpines 310.886.3866



6700 HOLLYWOOD BLVD \$4,250,000
 Sunset Strip. 1920s classic Spanish, dazzling
 unobstructed views of ocean & city. Original features,
 tile, infinity pool & spa. 4000+ sq. ft.
 Murray Weinberg 310.481.6290



OPEN 11-2 11/22/05



ARCHITECTURAL OASIS \$2,250,000
 Malibu. Contemporary 3br/2.5ba home w/ sea
 guest hse on +/- 4 acres. Custom details and finishes
 throughout. Breathtaking views. Very private.
 William Dooten 810.254.6330



4060 MARINER CIRCLE \$1,999,000
 Western Village. Beautiful main channel waterfront
 & mountain views. 4800 offering a leisure lifestyle inherent
 to this home's natural surroundings.
 Renee Chandler 805.261.1165



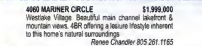
3132 HOLLYRIDGE \$1,849,000
 Hed Hills. Stunning mid-cont modern pvt retreat w/ cym
 vistas, architectural details & integrity throughout. Pool, full
 grassy yd, golf suite. Beachwood Cyn Gmt.
 Sharona Alperin 310.886.3708



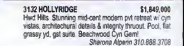
8000 WOODROW WILSON \$2,595,000
 Hed Hills. Reduced \$555K to sell. Gated celebrity
 compound. Truly private. pvt highway. 36000+ open
 8+ plan. Perfect for indoor/outdoor entertaining.
 Prens-Sloane 310.724.7000



1700A LAVORNO DRIVE \$1,495,000
 Pacific Palisades. Move-in condition 3br/3ba. high
 ceilings, hwd flrs & granite kitchen. Master opens to
 lovely yard. Great street.
 James Respondek 310.255.5411



PRIVATE-GOLF-DESERT \$1,390,000
 Palm Desert. Quite, peaceful location in the heart of
 Indian Ridge CC. Upgraded & finished to perfection. On
 the golf course. Beautiful w/ o's
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2245 TALMADGE ST \$1,240,000
 Los Feliz. Remodeled & dramatic 3br/2.5ba. on-look
 arch! Open floor plan, hwd flrs, 2 bps, soaring ceilings &
 views. www.2245talmadge.com/214515
 Michael Turck 310.854.3879



SPANISH HACIENDA \$1,495,000
 Palm Springs. Old Spanish charmer 2000 sq. ft. den, 1/2
 3000 sq. ft. main & 1000 sq. ft. entry, Poolspa, stone flt, open
 kitchen, very pvt.
 Blair/Sheri Tyler 760.327.9792



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 Pacific Palisades. Move-in condition 3br/3ba. high
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PEN 1-4 11/20/05



OPEN 1-4 11/20/05



OPEN 1-4 11/20/05



OPEN 1-4 11/20/05

19863 LASSEN ST \$929,000
 Chatsworth. Great house at a great price! 5000 sq. ft.
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911-13 MANZANITA ST \$899,000
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 situation for overseas! A/c w/ 3 COE.
 Andrew Morrison 323.270.2277

3766 VIA DOLCE \$789,000
 Marina Del Rey. Beautiful 4br/3ba in Marina w/ 1st mtg w/
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5995 SATURN STREET \$479,000
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7829 ELECTRA DR. \$1,788,000
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3458 PRIMAVERA AVE. \$1,195,000
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Tracy Jones 310.688.3828



1305-47 EDGECLIFFE DR \$1,140,000
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Rosemary Low 323.660.5085



4301 KINGSWELL AVE \$1,099,000
Los Feliz. 2100 sq ft + 1/2 w/ 2 vacant units empty rental, great owner/user. Custom kit, upgraded bath, landscape design, very unique property.
J Winter 323.665.1700



1801 LEMOYNE ST \$425,000
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Joseph Lightfoot 323.665.1108



2208 CAHUENGA BLVD #202 \$825,000
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SANTA YNEZ VALLEY TOWNHOME \$489,000
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Santa Monica 310.260.8200
Santa Ynez Valley 805.688.3757

Sunset Strip 310.205.0305
Westlake Village 805.495.2000

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Magnificent English Manor \$15,000,000
New Rochelle. Outstanding 9,100 sq ft brick estate set on 8.65 acres at the end of a long driveway. 9 BRs, 6.2 baths, grand reception hall, elegant staircase, moldings. LR, family rm, DR and MBR all w/tpics. Sep 2,988 sq ft carriage house w/two 2-BR apts. Possible sub-division.
Scarsdale Office 914.713.2108



Luxury Living at its Best \$10,500,000
Purchase. Custom-built elegance. Slatery 8 BR, 7.2 bath Colonial beautifully situated on 3+ acres in prestigious area. Exceptional arch't detail and craftsmanship. 9 tpics, lb., wine cellar, elevator. Magnificent landscaped property with 25x50 Wagner pool and spa.
Rye Office 914.921.9519



Modernist Architecture \$5,995,000
Larchmont. Classic 5 BR, 6.1 bath. Contemporary redesigned by modernist architect Paul Rudolph set on 5 acres. Tiered levels in an open floor plan create seating areas. Ideal for entertaining. A fully equipped guest house, indoor/outdoor pools, make this a perfect retreat.
Larchmont Office 914.833.8415



Turn-of-the-Century Elegance \$4,500,000
Rye. Pristine and private 9 BR, 5.2 bath Colonial set on 1.56 acres offering 6,413 sq ft, beautiful moldings and decorative ceilings, 8 tpics, custom built-ins and more. New kitchen and 2-car garage. Ideal for family living and gracious entertaining.
Rye Office 914.921.9519



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Scarsdale Office 914.713.2108



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Roadrunner presented Nickelback with plaques celebrating the success of 2001 album "Silver Side Up" (six-times platinum), 2003 album "The Long Road" (three-times platinum) and DVD "The Videos" (platinum) at the label's New York office. From left are Roadrunner's Dave Lescage, Nickelback tour manager Kevin "Chief" Zank, band members Bryan Coleman and Ryan Peake, Roadrunner's Jonas Nashman, brand manager Chad Kroege, Roadrunner's Ron Burman and band members Daniel Adair and Mike Koenig.



Country artist LeAnn Rimes performed in the right against breast cancer and domestic violence by performing Oct. 25 at the Avon Foundation's 50th-anniversary celebration at New York's American Museum of Natural History. Rimes, who is an Avon spokesperson, is shown with actress Salma Hayek.



Rock band Anthrax (left) and producer Rick Rubin (right) were honored at the 2001 Billboard Music Awards. Rubin, who produced Anthrax's 1990 album "Amongst the Dead," was also inducted into the Rock and Roll Hall of Fame. Rubin, who produced Anthrax's 1990 album "Amongst the Dead," was also inducted into the Rock and Roll Hall of Fame.



Three men in suits standing together, likely at a formal event or awards ceremony.



Artist Bonnie Raitt was honored for her musical influence during the taping of the "Decades Rock Live" series Sept. 30 at the Trump Taj Mahal's high-definition TV studio in Atlantic City, N.J. The show premieres Nov. 18 on VH1 Classic. From left are guest artists Kelly Rowland and Norah Jones, the show's executive producer Barry Sumners, guest Ben Harper, Raitt and guest artist Alison Krauss.



Big Machine Records artist Jack Ingram recently played songs new tunes at Billboard's Nashville office. From left are Big Machine's John Zaring, Ingram's Harry DeCroz and Phyllis Stark, Ingram and Billboard's Deborah Evans Price and Wayne Jensen.



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EDITED BY MICHAEL PAOLETTA

DISCO DIVA

In the Big Apple for the Country Music Assn. Awards, Wynonna told *Track's* man-about-town that she wants to make more dance music. She credits this to the club remixes that were done for her cover of Foreigner's "I Want to Know What Love Is." Like Madonna, the country singer wants to carry the disco torch. "Just call me Wynonna 'Donna Summer' Judd," she says.

ONE NIGHT IN BANGKOK

The Pussycat Dolls paid their first promotional visit to Asia Nov 11-11. A highlight was a press conference in Bangkok, attended by 150 journalists from 10 countries including Malaysia, Hong Kong, South Korea and Singapore. The Pussycats also treated 500 fans to a performance at Bangkok's Route 66 club. The group's A&M single, "Don't Cha," has sold more than 1 million copies worldwide, and is top 10 in many markets, including Australia and the United Kingdom. The Pussycats are now back in Europe on a promotion trek, having appeared Nov 3 at the MTV Europe Music Awards in Lisbon. In this issue, "Don't Cha," which features Busta Rhymes, is No. 2 for the third consecutive week on the *Billboard* Eurochart Singles tally. It can't seem to kick Madonna's "Hung Up" out of the nile position.

OH, HAPPY DAY

Denise Rich's fourth biennial Angel Ball, held Nov. 14 at the New York Marriott Marquis, raised \$3.3 million for the G&P Foundation for Cancer Research. The fund-raiser attracted an eclectic mix of luminaries, including Jackie Collins, Natalie Cole, Nelly, Russell Simmons and his wife Kimora Lee, Wynonna, Montel Williams and Jenice Combs.

The evening came to a close with Patti LaBelle, backed by Stevie Wonder on piano, treating attendees to a beautiful version of "Over the Rainbow."

Prior to her live performance, LaBelle shared a story with the crowd. During a recent mammogram, LaBelle's doctor told the singer that there were "calcifications in my right breast." Her response: "I can't have cancer. I'm diabetic. I'm menopausal. I can't have cancer." LaBelle reminded us that her three sisters all passed away from cancer.

LaBelle went for another mammogram two weeks ago. While awaiting the results, her longtime friend/musical conductor James "Bud" Ellison died from the same dis-

MESSAGE IN A BOTTLE

Although no official details have been announced, Sting is at work on his next studio album in Italy. Manning the drum kit is veteran session man Josh Freese, who held down the stool on Sting's most recent North American tour. That outing dispensed with the large bands Sting has favored over the past several years in favor of a stripped-down, rock-driven quartet, and finally reintroduced a number of Police favorites that he had not performed in ages. Freese is also drumming in the new band Black Light Burns.

It features Limp Bizkit guitarist Fred Durst, Limp's former bandmate and Nine Inch Nails collaborator Lohner. Their debut album is set for release next year via Geffen.



ease. Days later, the doctor told LaBelle she was OK. With tears in her eyes, she said, "I am cancer-free. Miss Patti is cancer-free."

THE PRICE IS RIGHT

After telling attendees at the two-day Hollywood Reporter/Billboard Film & TV Music conference—presented by Audi and held at the Beverly Hilton in Beverly Hills, Calif.—that sending unsolicited material is probably the least likely way to land a film placement, Fox Music president Robert Kraft had to eat his words. “Actually, it just happened in this past week. We’re working on ‘Big Momma’s House 2,’ an epic picture,” he joked during the Nov. 15 Master Class session, moderated by *Billboard* co-executive editor Tamara Conniff. “We had to replace a Black Eyed Peas song [“Pump”]. It has a \$400,000 licensing fee and no one can afford that.”

It turns out that Denver Broncos defensive end Trevor Pryce is an amateur musician and, over the years, had sent Kraft six CDs of music. One day, while listening to the discs in his car, Kraft heard something he liked. Fast forward to now and a Pryce song ("Private Dancer") is the film's end title. The price? \$10,000.

"Trevor sent me an e-mail this morning saying he's considering quitting pro football," Kraft said. Pryce wrote and produced the song, which was recorded by his group Rap's Dead.

IT'S A MIRACLE

Christian comedian/singer/songwriter Mark Lowry is launching his own label. Lowry—who previously recorded for the Galtier Music Group—has plans to release a new collection of songs (titled "Be the Miracle") in January on the yet-to-be-named venture. Susan Puckett, who already works for Lowry's Senior Trip company, has signed on as VP/GM of the new label, which will be distributed by New Day Christian Distributors.

EDITED BY SARAH HAN

RECORD COMPANIES: Island Def Jam Music Group
In New York names [Rick Sackheim](#) senior VP of promotion. He was VP of rhythm/crossover promotion at Jive Records.

RCA Label Group in Nashville promotes **Wes Veuse** to senior director of media. He was director.

Last Gang Records in Montreal appoints **Lenny Levine** executive VP of North American operations. He was executive VP of marketing at DKD Entertainment Group.

DISTRIBUTION: Alliance Entertainment Corp. in Coral Springs, Fla., promotes **Dean Tabac** to VP of vendor managed inventory sales. He was VP of sales and marketing at RED Distribution.

PUBLISHING: BMI in Atlanta names **Lynn Oliver** associate director of writer/publisher relations. She was A&R director at Virgin Records.

Murrah Music in Nashville names **Doug Colton** general counsel/director of international relations. He was an attorney at Sukin Law Group.

Notting Hill Music Publishing in Los Angeles promotes **Giana Conley** to director of creative/A&R. She was creative/A&R manager.



HOME VIDEO: Universal Studios Home Entertainment Family Productions in Los Angeles promotes **Patti Jackson** to senior VP of live action production. She was VP of production. She is based in Universal City, Calif.

Echo Bridge Home Entertainment in La Crosse, Wis., appoints **Madeline Di Nonno** head of marketing. She was executive VP at Nielsen EDI.

MUSIC VIDEOS: MTV Networks Music/Logo Group In New York ups **Nancy Newman** to executive VP of strategy and organizational planning. She was senior VP of human resources for MTV and MTV Networks.

VH1 Classic in New York ups **Michael Garvey** to VP of music programming and production. He was senior director.

RADIO: The Marketing Group/Impact Radio Networks in Nashville names **Seth Necessary** affiliate relations associate. He was radio marketing manager at Huntsmen Entertainment.

Send submissions to shan@billboard.com.



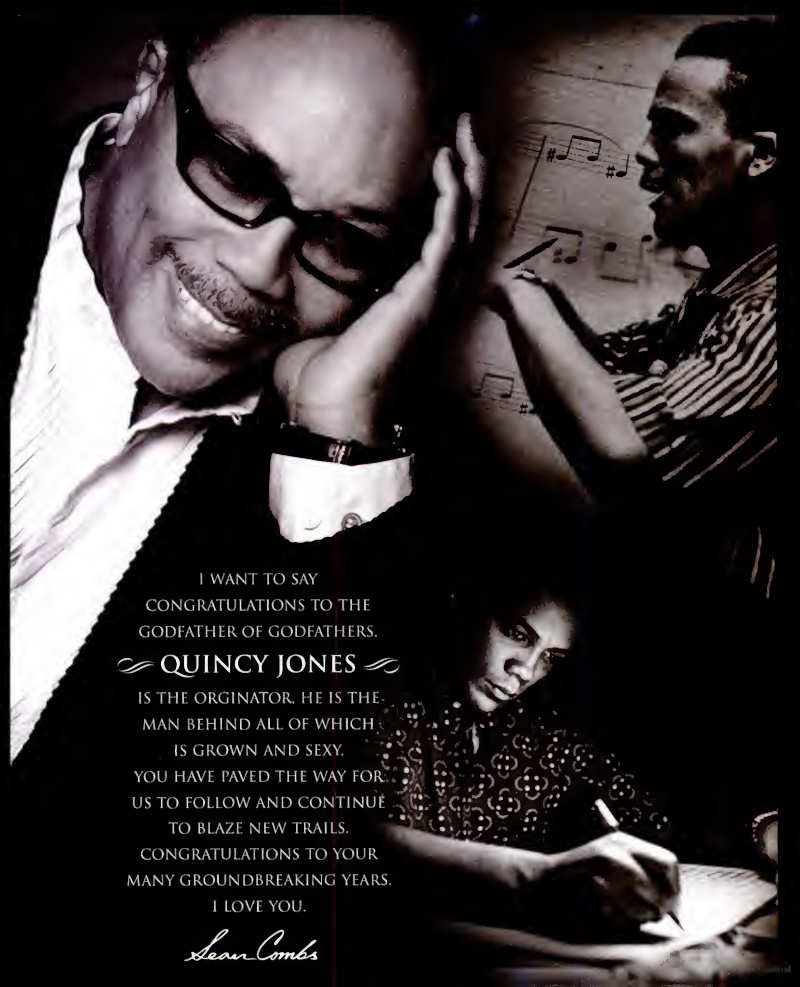
HELPING HANDS

HELPING HANDS

Beyoncé and the Knowles family, along with sister-in-song Kelly Rowland, have donated \$1 million through the Survivor Foundation to St. John's Downtown and the Bread of Life in Houston. The money will help develop transitional living apartments for the homeless.

GIVING THANKS

The city of New Orleans is saying thanks with *Down by the Riverside*, a free afternoon concert Nov. 26 at Woldenberg Riverfront. Kermit Ruffins & the Barbecue Swingers, Jon Cleary, Walter "Wolfman" Washington and other artists are scheduled to perform. Co-sponsored by Putumayo World Music, the concert will be broadcast live on local community radio station WWOZ.



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